

The bookplate is an ornate, woodcut-style illustration. At the top center is a large, stylized monogram 'JH' enclosed in a circular frame, surrounded by a wreath. Below this is a central rectangular panel with a decorative border. The panel contains the text: 'THE LIBRARY OF THE LATE J. HERBERT FOSTER OF PROVIDENCE, R. I.' and 'TO BE SOLD TUESDAY EVENING, MARCH FOURTEENTH, AT EIGHT-FIFTEEN'. The panel is flanked by two large, vertical, stylized columns. The left column is topped by a portrait of Johannes Gutenberg, labeled 'J-Gutenberg', and the right column is topped by a portrait of Johann Faust, labeled 'Jo-Faustus'. Below the central panel is a detailed scene of a printing house, showing several workers operating presses and composing type. At the bottom of the bookplate is a banner with the text: 'THE ANDERSON GALLERIES (MITCHELL KENNERLEY, PRESIDENT) 489 PARK AVENUE, NEW YORK'. The entire bookplate is framed by a decorative border.

J-Gutenberg

THE LIBRARY OF

THE LATE

J. HERBERT FOSTER

OF PROVIDENCE, R. I.

TO BE SOLD TUESDAY EVENING, MARCH  
FOURTEENTH, AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES  
(MITCHELL KENNERLEY, PRESIDENT)  
489 PARK AVENUE, NEW YORK

Jo-Faustus







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GEORGE WASHINGTON'S COPY OF GIBBON'S "ROMAN EMPIRE,"  
SIX VOLUMES, WITH HIS BOOKPLATE IN EACH VOLUME AND  
HIS AUTOGRAPH IN FIVE VOLUMES

SALE NUMBER 1643  
ON PUBLIC EXHIBITION FROM THURSDAY, MARCH NINTH

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OF THE LATE

J. HERBERT FOSTER

OF PROVIDENCE, R. I.

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TO WILLIAM DEAN HOWELLS  
EUGENE FIELD'S LOVE LETTERS  
MANUSCRIPTS OF MARK TWAIN AND BRET HARTE  
ORIGINAL DRAWINGS BY "PHIZ" FOR  
"A TALE OF TWO CITIES" AND "LITTLE DORRIT"  
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WITH HIS BOOK-PLATE AND AUTOGRAPH

TO BE SOLD BY ORDER  
OF THE EXECUTORS OF HIS ESTATE  
TUESDAY EVENING, MARCH FOURTEENTH  
AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES

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PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1922

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LOTS 1-232

ALDINE EDITION OF ÆSOP, 1505

1. **ÆSOP'S FABLES.** Vita & Fabellæ Æsopi cum interpretatione Latina; Gabriæ fabellæ tres & quadraginta, etc. *Printed in Greek and Roman characters.* Folio, full mottled calf.

Venice: Aldus, Oct. 1505

First Aldine edition of Æsop, with the 36 leaves of Latin text which are often wanting. Perfect copies of this beautiful volume, praised by both Renouard and Brunet, are difficult to secure. Most of the other authors included in the volume are first editions.

2. **AINSWORTH (WILLIAM HARRISON).** Historical Romances. *With portrait by Holbein and etchings by Rodriguez, Chardon, Decisy, and others, after famous paintings, etc.* 20 vols., 8vo, half blue morocco, gilt tops, uncut.

Philadelphia: Barrie, n. d.

VICTORIAN EDITION, with the etchings, PROOFS BEFORE LETTERS, on Japan paper, and impressions of the Historical Portraits on India paper.

3. **ALDINE.** Quintilianus. De Institvtione Oratoria. *With Anchor device on title and at end.* 8vo, English binding of early 18th century, full smooth red morocco, gilt, gilt edges.

Venice: Aldus, Aug. 1514

Fine copy of the First Aldine Edition, printed in the celebrated italic type, in an early English binding in excellent condition.

4. **[ALLSTREE (RICHARD).]** The Whole Duty of Man, Laid Down in a Plain and Familiar Way for the Use of All. London, 1711; The Gentleman's Calling. *With Engraved Frontispiece.* London, 1705. 2 vols., 8vo, full contemporary smooth red morocco, gilt tooled, gilt edges. London, 1705-11

Very good copies of these popular old works. In uniform contemporary bindings in excellent condition.

5. **AMERICAN STATESMEN.** The Complete First Series, with Index. Edited by John T. Morse, Jr. *Numerous portraits and illustrations.* 32 vols., 12mo, half morocco, gilt tops.

Standard Library Edition.

Boston, 1899

6. **ARABIAN NIGHTS.** The Book of the Thousand Nights and One Night. Now first completely done into English Prose and

Verse, from the Original Arabic, by John Payne, 10 vols.; Tales from the Arabic, 3 vols.; Aladdin and the Enchanted Lamp. *Beautifully illustrated with the etchings after Lalauze.* 14 vols., 8vo, three-quarter terra cotta levant morocco, gilt backs, gilt tops, uncut.

London: Printed for Subscribers only, 1889

EDITION DE LUXE. One of 500 copies.

7. **ARNOLD (ISAAC N.).** The Life of Abraham Lincoln. Extended to 2 vols., 8vo, three-quarter brown levant morocco, gilt tops, uncut.

Chicago, 1885

EXTRA-ILLUSTRATED by the insertion of about 100 fine portraits and plates. A CHOICE COPY.

8. **AUSTEN (JANE).** Collected Set of FIRST EDITIONS of Her Works as follows: Sense and Sensibility, 3 vols., 1811; Pride and Prejudice, 3 vols., 1813; Mansfield Park, 3 vols., 1814; Emma, 3 vols., 1816; Northanger Abbey, and Persuasion, 4 vols., 1818. Together 16 vols., 12mo, full levant morocco, gilt edges.

FIRST EDITION of each work. Exceedingly rare. London, 1811-18

9. **AUSTEN (JANE).** Novels. *Portrait, colored by hand, and frontispieces.* 10 vols., 8vo, half olive morocco, gilt tops, uncut.

WINCHESTER EDITION. One of 250 copies. Fine copy. London, 1898

10. **BACON (SIR FRANCIS).** The Twvo Bookes of Francis Bacon. Of the Proficience and Advancement of Learning. Small 4to, full brown levant morocco, gilt edges (blank fore-edge of title restored).

London: Henrie Tomes, 1605

FIRST EDITION, and the first publication of Bacon in his great scheme of philosophy. It at once placed him in the front rank both as a writer and a thinker. One of the finest monuments of learning and literature of its time.

11. **BALZAC (HONORE DE).** La Comédie Humaine. Translated into English by Katharine Prescott Wormeley. *Splendidly illustrated by noted French artists,* ALL OF THE PLATES EXQUISITELY FINISHED IN WATER COLORS. 40 vols., large 8vo, full green crushed levant morocco, the sides ornamented with floral sprays in gold tooling and colored inlays, doublures of maroon levant with inlaid fleur-de-lis and flowers, in colored leathers, watered silk ends, solid gold edges.

Philadelphia: Historical Publishing Co., n. d.

WATER-COLOR EDITION, limited to only ten sets, this being Set No. 1. The distinctive feature of this edition is the fact that all of the illustrations are beautifully colored by the Goupil process, giving them the appearance of original aquarelles. A very handsome set.

12. **BALZAC (HONORE DE).** La Comédie Humaine (in the Original French). *Beautifully illustrated by etchings after the best French Artists.* 46 vols., 8vo, original silk cloth, paper labels.

Phila. and Paris: George Barrie et Fils, n. d.

LIMITED ISSUE, PRINTED THROUGHOUT ON JAPANESE VELLUM. It is to the lasting honor of America that this edition in the original French, of BALZAC, the World's Greatest Novelist, the finest edition ever issued, has been brought out by an American house.

13. **BALZAC (HONORE DE).** Novels. Now for the First Time completely translated into English. *Illustrated with numerous fine etchings.* 53 vols., 12mo, three-quarter dark blue morocco, gilt tops, uncut. Philadelphia: Barrie, n. d.

FINE SET OF THE LIMITED EDITION, with "The Droll Stories."

14. **BARROW (JOHN).** Memoirs of the Naval Worthies of Queen Elizabeth's Reign; of their Gallant Deeds, Daring Adventures, and Services. *Illustrations.* Thick 8vo, three-quarter red levant morocco, gilt top, uncut. London: John Murray, 1845

FINE COPY. EXTRA-ILLUSTRATED WITH OVER 50 FINE PORTRAITS OF THE COMMANDERS IN THE INFANT STATE OF THE BRITISH NAVY.

15. **BEAUX AND BELLES OF ENGLAND.** *Illustrated with numerous fine photogravure plates, the frontispiece in each volume being hand colored.* 14 vols., 8vo, three-quarter red morocco, gilt tops, uncut. London: The Grolier Society, n. d.

EDITION DE LUXE. Comprising: The Sheridans, 2 vols.; Nell Gwyn; Lady Blessington, Count Grammont, Mrs. Robinson, Lord Hamilton and Lady Nelson, 2 vols.; Beau Brummell, 2 vols.; Mrs. Siddons, 2 vols.; Lord Chesterfield, 2 vols.

16. **BECON (THOMAS).** The Reliques of Rome, containyng all such Matters of Religion, as haue in times past bene brought into the Church by the Pope. *Woodcut portrait of Becon. Printed in Black Letter.* 12mo, full straight-grain morocco, gilt edges (some leaves shaved close). London: John Day, 1563

FIRST EDITION. Becon seems to have had a very see-saw existence between the Catholics and Protestants of his time. He was imprisoned by both parties.

17. **BIBLE.** The Holy Bible, containing the Old and New Testaments and the Apocrypha. *Illustrated with numerous fine etchings.* 14 vols., 8vo, oaken board sides, russet morocco backs, blind tooling, gilt tops, uncut. Boston: Hinkley, n. d.

HAND-MADE PAPER EDITION, one of 488 copies printed at the Merrymount Press. A VERY CHOICE SET.

### MANUSCRIPT BIBLE DATED 1458

18. **BIBLE IN LATIN.** Manuscript written in Gothic characters in red and black, double columns, and dated at end 1458. 522 leaves of fine vellum. *Decorated with 78 ornamental initials painted in gold and colors. The first two with floral marginal ornaments, and historiated one with a figure of St. Jerome, writing; the other with the figure of our Saviour. Also hundreds of initials in red and blue.* Thick 4to, 9 $\frac{1}{8}$  x 6 $\frac{1}{4}$  inches, English early 19th century binding of crimson straight-grain morocco, inlaid with green, gilt tooled sides and back, gilt edges by Edwards of Halifax (?).

[Dated 1458]

A splendid Manuscript Bible of the 15th century in the finest condition. The leaves of Hebrew names at end were added a few years later, having a colophon dated 1463. Probably executed in Germany.

19. **BIBLIOGRAPHY.** [Heywood (Thomas). ? ] *Bibliotheca Parliamenti, Libri, Theologici, Politici, etc.* Done into English for the Assembly of Divines. Small 4to, modern boards.

Printed at London, 1653

A rare satire on the Puritans in the form of bibliography. From internal evidence the writer was an author—possibly Thomas Heywood, author of "The Iron Age," etc. He was bitter against the Puritans for the prohibition of stage-plays, and the writer of this book indulges his witticisms against them. See last two entries, where Iron, Gold, Silver and Brass Ages are mentioned.

20. **BINDING.** ANTONINUS. *Itinerarium Antonini Augusti, et Bvrdigalense.* Quorum hos nunc primum est editum: Illud ad diversos manus. codices & impressos comparatum, emendatum, & Hieronymi Svirtae Cæsaragustani, doctissimo commentario explicatum. *Printer's device (on copper) on title.* Thick 12mo, full green straight-grain morocco, fully gilt back and sides, green silk linings, gilt edges, gauffred, by R. Storr, Grantham, with his ticket. Coloniae Agrippinae (Cologne), 1600

A beautiful copy. Bindings with this binder's ticket are very rarely met with. This has the Syston Park book-plate.

21. **BOOK OF HOURS.** *Usus Romanum.* Printed on vellum. Gothic characters, 96 leaves (several leaves missing). *Illustrated with 15 large woodcuts with borders, and woodcut borders to each page containing hundreds of smaller cuts and designs. Initials painted in red and blue.* 8vo, old calf, gilt edges.

Colophon: Paris Thielman Kerver for Gillet Remacle, 1503

A good example of the famous French printed Book of Hours. Desirable from the fact that the woodcuts have not been colored.

22. **BOSWELL (JAMES).** *The Life of Samuel Johnson, L.L.D. . . . The Whole exhibiting a view of literature and literary men in Great Britain, for near half a century during which he flourished.* 5th Edition, revised and augmented. 4 vols., 8vo, full red morocco, panelled backs with centre inlays, vellument painted devices in front covers, gilt edges.

London: Printed for T. Cadell and W. Davies, 1807

EXTRA-ILLUSTRATED with a large number of portraits, views, and fac-similes. Most desirable edition, pictorially and from a reader's standpoint.

23. **BOULTON (WILLIAM B.).** *The Amusements of Old London. 12 illustrations from contemporary sources, colored by hand.* 2 vols., 8vo, cloth, gilt tops. London, 1901

24. **BRITISH POETS.** 68 vols., 12mo, half olive morocco, gilt tops, uncut. Boston: Houghton, Mifflin and Co., n. d.

25. **BRONTE (EMILY).** *ORIGINAL AUTOGRAPH MANUSCRIPTS* of 11 Poems written on various occasions, 1837-39, in Emily Brontë's painfully minute handwriting in imitation of print, on scraps of paper of various sizes. Inlaid or mounted to royal 4to

size, and bound, together with complete transcriptions, engrossed title-page and introduction, in a royal 4to volume, full crimson crushed levant morocco, lettered in gold on back and front cover, gilt edges, by Sangorski & Sutcliffe.

These eleven poems written by Emily Brontë remained unpublished until 1910, when they were included among the unpublished poems contained in the volume of "The Complete Poems of Emily Brontë," Edited by Clement Shorter. He states in his introductory Bibliographical Note: "The additional poems . . . were contained in note books that Charlotte Brontë had handled tenderly when she made her selection after Emily and Anne had died. These little note books were lent to me by Mr. Nichols, her husband, some forty years afterwards, with permission to publish whatever I like from them."

Some of the poems are dated, but they are here arranged in the order in which they appear in the published volume. The first manuscript, dated 1839, has, like many of her other poems, a pathetic biographical interest, she dwelling on her own sad, lonely life, "As friendless after eighteen years," and referring also to the death of her mother, who passed away in 1821. A brighter note is, however, struck in the last of these poems:

"What though the stars and fair moonlight  
Are quenched in morning dull and grey?  
They are but tokens of the night,  
And this, my soul, is day."

26. **BROWNING (ROBERT)**. Complete Works. Edited by Charlotte Porter and Helen A. Clarke. *Portraits and illustrations*. 12 vols., 8vo, three-quarter crushed blue morocco, gilt tops, uncut. New York, 1899

AUTOGRAPH EDITION, one of 275 copies, with the plates in two states, one on India paper, the other on Japan paper. A CHOICE SET.

#### DAVID GARRICK'S OWN COPY

27. **BUCKINGHAM (DUKE OF)**. The Chances, a Comedy as it is acted at the Theatre Royal. Small 4to, wrappers, uncut, in cloth case. London: R. Wellington, 1705

David Garrick's Own Copy, with his Autograph annotations and stage directions on nearly every page, this plainly having been the prompt-copy. Garrick has also inserted at least a dozen manuscript additions to the text. UNIQUE AND OF GREAT INTEREST.

28. **BULLEN (A. H.)**. Some Shorter Elizabethan Poems; Some Longer Elizabethan Poems. 2 vols., 8vo, cloth, gilt tops, uncut. Westminster, 1903

29. **BULWER (EDWARD, LORD LYTTON)**. Novels. *Beautifully and fully illustrated*. 32 vols., crushed green levant morocco, handsomely tooled gilt back and sides; doublures of white levant morocco, with a centre ornament of tooled and inlaid rose-sprays, and gilt rose-sprays on corners, marbled flys, gilt tops, uncut, by Trautz-Bauzonnet. Boston, n. d.

EDITION MAGNIFIQUE. A VERY HANDSOME SET, PRINTED ENTIRELY ON JAPAN PAPER, WITH THE PLATES IN TWO STATES. ONE OF THE FRONTISPIECES IN EACH VOLUME IS COLORED BY HAND.

## UNCUT COPY OF THE EDINBURGH BURNS

30. **BURNS (ROBERT).** Poems, Chiefly in the Scottish Dialect. *Portrait by Beugo after Nasmyth.* 8vo, original boards, entirely uncut, in cloth slip-case.

Edinburgh, Printed for the Author, 1787

Very fine copy of the First Issue of the First Edinburgh Edition. Rare in uncut state.

This important edition contains 27 pieces here printed for the first time. These were either not written or were withheld when the Kilmarnock edition was published the previous year.

This copy seems never to have had the back strip of the binding.

## A UNIQUE AND REMARKABLE COLLECTION OF BYRON AUTOGRAPHS

31. **BYRON (GEORGE NOEL GORDON, LORD).** A Collection of Lord Byron's Autographs, including the following:

2 page folio letter signed N. B., to Lady Frances Wedderburn in Paris, on the subject of a reconciliation with her husband.

Autograph Order on his banker, John Hanson, in favor of Mr. Daighton, signed Byron.

Autograph Note to his publisher, John Murray, signed N. B.

Letters from his Wife, Lady Noel Byron, written in the third person.

Letter from his only child, Ada Byron, written as Lady King.

Another from the same, signed A. Lovelace, when married to Earl Lovelace.

4 page letter from the Marquise de Boissy, the former Countess Guiccioli, referring to Byron and his daughter, the Countess Lovelace.

Autograph letter from the first Lord Byron, dated 1768, referring to work at Newstead Abbey.

Letter from Thomas Moore with regard to the preparation of Lord Byron's Memoirs.

*With 14 choice portraits of the writers of all the letters.*

In all 27 letters and prints bound in a folio album of brown morocco, gilt tooled inside borders, gilt edges, by ZAEHNSDORF, lettered "LORD BYRON MSS." About 1811-23.

The Byron letter to Lady Wedderburn is of extreme interest, showing familiarity with her relations with her husband. "*My dear Friend. I saw your husband soon after receiving your letter and the enclosed statement which I need not say shocked me very much, neither did I conceal the Impression it made upon me from himself. As he expressed a strong wish to see your letter I availed myself of your permission to show it, more particularly that he might not take any fancies into his head, which is a Windmill of Suspicions of all kinds. I then put your three queries, to which he answered 'Yes' expressing at the same time great attachment to yourself*"; etc., etc.

In this year 1823 Byron was living with the Countess Guiccioli at Genoa; he left there to fight for Greece, and died the following April, 1824.

32. **CARLYLE (THOMAS).** Works. *Illustrated.* 26 vols., 8vo, three-quarter red levant morocco, gilt tops, uncut.

Boston, n. d.

MEMORIAL FUND EDITION. One of 250 copies, with the plates in TWO STATES.

33. **CASANOVA (JACQUES)**. Memoirs. Now for the First Time translated into English. 12 vols., 12mo, vellum, uncut.  
 LIMITED EDITION. SCARCE. Privately Printed, 1894

TRANSLATED BY CAXTON, PRINTED BY  
 WYNKYN DE WORDE

34. **CAXTON (WILLIAM, Translator)**. Jerome (Saint). *Vitas patrum*. [Translated into English by William Caxton.] [Colophon:] Thus endyth the moost vertuouse hystorye of the deuoute & right renommed lyues of holy faders lyuyng in deserte, worthy of remembraunce to all well dysposed persones, whiche hath he translated out of Frensshe in to Englysshe by Wylyam Caxton of Westmynstre late deed, and fynysshed it at the laste daye of his lyff. Emprynted in the sayd towne of Westmynstre by me Wynkyn de Worde the yere of our lorde. M.CCC.lxxxv. and the tenth yere of our souerayne lorde kyng Henry the seuenth. *Black letter, 356 leaves, 2 columns of 40-41 lines each to the page, with headlines. With numerous woodcuts, said to be the work of an English artist; the cut of St. Jerome sitting at a desk preaching to the Virgin and several Bishops, is the same as that prefixed to the polychronicon. Small folio, old dark blue straight-grained morocco, gilt and blind tooling, gilt edges, rubbed.*

[Westminster: Wynkyn de Worde, 1495]

FIRST EDITION IN ENGLISH. Duff, Fifteenth Century English Books, No. 235. This copy has that part of the title-page containing the title, cut in wood and printed in white on black ground, which is trimmed to the plate and skilfully inlaid; leaf 342 and final leaf containing printer's device, in splendid facsimile; leaf 73 has corner restored; and several leaves skilfully mended in margins.

Perfect copies are extremely rare, and this is a very good, clean copy. This is one of Wynkyn de Worde's most magnificent typographical productions. The very numerous woodcuts are said to be the work of an English artist.

Caxton's last work as translator.

35. **CENTURY DICTIONARY** and Cyclopedia (The). With Atlas and Dictionary of Names. *Illustrated*. 10 vols., 4to, half morocco. New York, n. d.

In the finest possible condition.

36. **CHARACTER OF A TOWN MISSE**. The Character of a Town-Gallant, exposing The Extravagant Foppiries of some vain Self-conceited Pretenders to Gentility. 2 vols., small 4to, half levant morocco. London: Printed for W. L., 1675

Two excessively rare pieces of the time of Charles II, both of which were reprinted in the "Old Book Collector's Miscellany." They present a curious picture of the manners and dissipations of the time.

37. **CLASSICS**. Beaux Arts Classics. *With numerous illustrations in monochrome and colors by Lalauze, Titz, Robaudi, Clarétie, Avril, and others*. 10 vols., royal 8vo, three-quarter blue levant morocco, gilt tops, uncut.

Paris: Société des Beaux Arts, n. d.

FINE SET OF THE SALON EDITION, one of 550 copies. Comprising:



Romeo and Juliet by Shakespeare; Anthony and Cleopatra, by Shakespeare; A Night of Cleopatra, by Gautier; Daphnis and Chloe, by Longus; Herodias, by Flaubert; The Last Abbé, by De Musset; Jean and Jeanette, by Gautier; King Candaules, by Gautier; A Simple Heart, by Flaubert; Pastels, by Bourget. THE LATTER VOLUME CONTAINS NINE WATER-COLOR DRAWINGS BY ROBAUDI.

38. CLEMENS (SAMUEL L.). Writings. *Engraved titles and illustrations on Indian paper.* Vols. 1-22, 22 vols., 8vo, half morocco, gilt tops, uncut. Hartford, 1899-1900

AUTOGRAPH EDITION, with Autograph of "Mark Twain," in the first volume.

## "THE MOST MOMENTOUS EVENT IN THE HISTORY OF AMERICAN LITERATURE"

### THE ORIGINAL AUTOGRAPH LETTERS OF "MARK TWAIN" TO WILLIAM DEAN HOWELLS

39. CLEMENS (SAMUEL LANGHORNE—Known to the World as "Mark Twain"). The Original Autograph Correspondence of the Great American Humorist, to his Life-long friend and Confidant, William Dean Howells, the "Dean of American Literature." The Complete Series of Ninety-Seven (97) Autograph Letters, entirely in the handwriting of "Mark Twain," covering the dates from January 1870 to August 12th, 1908, thus extending over a period of 38 years. The letters vary in length from one to twenty pages each, comprising in all over 400 closely written pages.

The offering at public sale of this remarkable correspondence may truly be termed "the most momentous event in the history of American Literature."

Professor Brander Matthews, in one of his illuminating essays, recently wrote:

"There is one book I want now which is already written and which is certain to be published sooner or later. This is the 'Correspondence of Mark Twain and W. D. Howells,' a correspondence that continued for twenty years at least, intimate and frank. A few of Mark's letters to Howells are given in the volume of selections from his voluminous correspondence, admirably edited by Albert Bigelow Paine . . . But I, for one, am not to be put off with only a selection; I want the complete correspondence; and whenever it comes to be issued I think that it will be a worthy companion to the Correspondence of Goethe and Schiller and of Emerson and Carlyle."

Here are the Original Autograph Letters of Mark Twain to Howells, just as he wrote them, without excision or editing. To attempt to give by random excerpts an adequate idea of the greatness of these letters would be quixotic. Certainly nothing that Mark Twain ever penned revealed himself so vividly as these intimate missives to Howells:—the native bigness of the man; the thin veneer of culture over a heart of solid oak; his sterling Americanism, which did not blind him to the defects of America; his mordant humor, irrepressible as a well-spring; his biting sarcasm, sparing neither friend nor foe; his sardonic glance upon society and its creatures; his sympathy for the weak; his hatred of sham and pretence and hypocrisy; and his deep abiding sadness, the melancholy of a Lucifer brooding upon the mystery and misery of a fallen world.

The series is throughout highly interesting and important, containing numerous and lengthy comments pertaining to his own works, the sources of inspiration for his plots, and the conditions under which his books



were written. In the descriptions of his travels, at home and in foreign lands, he gives exceedingly clever interpretations and sidelights on the people he met, together with criticisms both elevating and profane of contemporary writers, editors, and publishers. There are many interesting facts concerning the lives of artists, authors, and other personages, facts unrevealed and unpublished, contained in this correspondence.

Although some of the letters have been used in Albert Bigelow Paine's "Life of Mark Twain," many passages in these letters were for obvious reasons suppressed when the book was published.

Accompanying the collection are two Autograph Letters Signed, from Mr. Howells, written Feb. 27 and March 4, 1918, from St. Augustine, Florida, each one page 8vo, in which he refuses to consider the sale of the Twain letters, EXCEPT THE PUBLISHED ONES, and those only as a whole, at a price not less than Five Thousand Dollars (\$5,000).

## THE ORIGINAL AUTOGRAPH MANUSCRIPT OF MARK TWAIN'S "MORE TRAMPS ABROAD"

### ALSO

## THE ORIGINAL MANUSCRIPT OF THE WORK AS IT APPEARED IN AMERICA UNDER THE TITLE OF "FOLLOWING THE EQUATOR"

40. CLEMENS (SAMUEL L., "MARK TWAIN"). THE COMPLETE ORIGINAL AUTOGRAPH MANUSCRIPT SIGNED, of his famous work, "MORE TRAMPS ABROAD." Written in ink on 1764 octavo pages, (one side of the paper only), and handsomely bound in 6 volumes—three-quarters crimson levant morocco. 1897.

This is the complete Autograph Manuscript of the longest, and one of the most important, of the works of the celebrated American Humorist, being the first draft in the author's handwriting of the English Edition of the Work, which was published in America under the title of "FOLLOWING THE EQUATOR." The manuscript contains a large number of corrections and directions in his hand, in many of which he displays his irresistible sense of humor. There is also a title-page, as well as a dedication leaf, in his Autograph, and to this he appends the following note to his publishers: "By help of friends I have invented this title-page. It is satisfactory now."

### ALSO

THE COMPLETE MANUSCRIPT OF "FOLLOWING THE EQUATOR"; Being the printers' copy of the American Edition of "MORE TRAMPS ABROAD"; typewritten on 781 quarto sheets, with a large number of Manuscript additions and corrections, and numerous remarks and instructions to the publisher and the compositor, IN THE HANDWRITING OF "MARK TWAIN," and in many cases initialed by him; including the autograph manuscript drafts of the "Maxims from Pudd'nhead Wilson's New Calendar," nearly all of which are inserted as chapter-headings to the work, in "MARK TWAIN'S" own hand; also 58 quarto pages of typewritten MANUSCRIPT INTENDED FOR "FOLLOWING THE EQUATOR," but WHICH WAS NOT USED. Bound in 4 quarto volumes, full dark blue morocco, together with the original cablegram, changing the title of the book, the original Draft of the Title-Page, and 3 Autograph Let-

ters written by "Mark Twain" to his publishers regarding the work; and other Autographic material.

The complete original manuscript of the longest work, and one of the most important, of the great American Humorist. It is particularly noteworthy that by means of this book "Mark Twain" rehabilitated himself. Mr. Clemens carefully read and revised this typewritten manuscript, cancelling many long passages, adding others and correcting the whole; besides appending instructions to his publisher and printer regarding the illustrations and make-up of the volume. These bear all the piquant flavor of Mr. Clemens' personality.

For reasons that are obvious to the reader, more than fifty pages of the manuscript, particularly from that portion which relates to Australia, were thrown out, and never printed in the American Edition. This rejected portion is included in this item, segregated under the volume, "Equator Manuscript Not Used."

When the manuscript of "Following the Equator" was completed, some further portions met the unqualified disapproval of Mrs. Clemens, her husband's sternest critic, and at her request these passages were omitted or "toned down," although they appear as originally written in the holographic manuscript of "More Tramps Abroad." This original manuscript gives the entire work exactly as it emanated from the great humorist's brain, and is the only complete version in existence, being in its entirety, except for three missing typewritten pages.

[SEE ILLUSTRATION]

## AN EXTRAORDINARY COLLECTION OF INTIMATE AND REVEALING LETTERS FROM MARK TWIN TO CHARLOTTE TELLER

40A. CLEMENS (SAMUEL). A collection of nineteen letters and two messages written on visiting cards, varying in length from one to eight pages each, in all fifty-six pages not counting the cards, to Charlotte Teller, the author of "The Cage," a novel published by D. Appleton & Company. (A presentation copy of the novel accompanies the collection.) These letters are the most sympathetic and intimate letters written by Mark Twain to a woman which we have ever read. They are full of intimate revelations of character and conditions. In spite of their sometimes sombre tone they are full of humorous touches. Accompanying the collection is a typewritten statement of three pages in which Miss Teller describes how she met Mark Twain in connection with Gorki's visit to New York during the Russian Revolution of 1905. Charlotte Teller saw Mark Twain nearly every day for about three months, when the gossip of members of Mr. Clemens' household interrupted the friendship. About this time Miss Teller went abroad and they continued to correspond at intervals until his death. Mr. Clemens shows great interest in Miss Teller's work and many of the letters contain praise of her writings and encouragement to go on.

It will be remembered that when New York discovered that Gorki had brought with him a woman who was not his wife, people refused to have anything to do with him. In one of the letters Mark Twain writes: "*Gorky is a puzzle and a vexation to me. He came here in a distinctly diplomatic capacity—a function which demands (and necessitates) delicacy, tact, deference to people's prejudices. He came on a great mission, a majestic mission, the succor of an abused and suffering vast nation. As to his diplomacy, it does not resemble Talleyrand's, Gortschakoff's, Metternich's, it is new, it is original, it has not its like in*

The original Chapter 1  
has been struck out.

Chap. ~~1~~ 1.  
A man may have no bad habits & have worse. - P. W. New Col.  
The starting point of this lecturing-trip around  
the world was Paris, where we had been living a year or two  
~~that we had been living~~

We sailed for America, &  
there were certain preparations.  
~~packing trip~~ This took but little  
time. Two members of my family  
elected to go with me. Also a  
carbuncle.

This is an unpleasant  
addition, at any time; when one  
is traveling it amounts <sup>to</sup> an ~~actual~~  
inconvenience. It is painful.  
When it comes of age it has to ~~be~~  
be lanced; after that, ~~the trouble~~  
it is a constant trouble for a  
month. Mine was a married one  
& it raised a family. The dictionary  
says a carbuncle is a kind of jewel.  
Humor is out of place in a dic-  
tionary.

We started westward from New

history: he hits the public in the face with his hat and then holds it out for contributions. It is not ludicrous, it is pitiful. As to his patriotism, his lofty talk of lifting up and healing his bleeding nation—it can't stand the strain of a trifling temporary inconvenience. He has made a grave blunder and persistently refuses to rectify it." The letters are full of such characteristic touches as, "I never use profanity except when writing to a clergyman"; "They have taken to interrupting me every time I try to arrange about my funeral, which is to be in January a year and seven months from now—January fourth; I tell strangers it is the sixth"; "This letter remind me of the time I reformed. I said I would smoke only one cigar a day. Before the month was out I was getting cigars manufactured specially. They were as long as a crutch." In one letter he writes: "If you yourself have any doubts, brush them away; for there is greatness in you, Charlotte—more than you suspect." A few of the letters have pieces cut out of them, which was done by Mark Twain, who explained it in this way: "This letter is getting oppressively long for you, who are a busy person, and I am modifying it with the scissors." IT IS IMPOSSIBLE TO EXAGGERATE THE INTEREST AND VALUE OF THESE LETTERS, WHICH ARE OBVIOUSLY THE FRANKEST EXPRESSIONS OF HIS INTIMATE THOUGHTS.

41. **CONRAD (JOSEPH).** Works. *Photogravure frontispiece portrait of the author.* 18 vols., 8vo, three-quarter levant morocco, cloth sides, gilt backs and tops, uncut.

Garden City: Doubleday Page & Co., 1920

SUN DIAL EDITION, one of 735 copies, the first volume Signed and Numbered by the Author. The finest edition of the works of this remarkable writer.

42. **COOKERY.** Kidder (Edward). E. Kidder's Receipts of Pastry and Cookery, For the Use of his Scholars. *Fine Portrait by Sheppard, folding plans and the text throughout engraved on copper.* 12mo, half calf. [London, c. 1720]

Beautifully engraved throughout and printed on one side of the page only. The author describes himself as "Pastry-master" and had two schools, one in Queen Street the other in Fumival's Inn.

43. **COOPER (JAMES FENIMORE).** Complete Works. *Title-pages and frontispieces on India paper.* 32 vols., 8vo, half blue morocco, gilt tops, uncut. New York: Putnam, n. d.

LEATHER-STOCKING EDITION.

44. **COSTUME.** Du Molinet (P. C.). *Figvres des Différents Habits des Chanoines Regyliers en ce Siècle. Avec discours sur les Habits Anciens et Modernes. Ornamental title and 31 Plates by Le Doyen.* 4to, full levant morocco, gilt, gilt edges by Cuzin.

Paris: Simeon Piget, 1666

Fine copy of this very rare work. With splendid impressions of the important series of plates of French 17th century costumes.

45. **COTGRAVE (JOHN).** The English Treasury of Wit and Language. Collected Out of the most, and best of our English Drammatick Poems. Small 8vo, morocco, gilt edges.

London, Humphrey Moseley, 1655

FIRST EDITION. This volume is for the post-Elizabethan poets what Allot's "England's Parnassus" was for those of an earlier date. Its Shakespeare interest is well known.

This copy is additionally interesting by MS notes to nearly all the quotations showing the source from which they came.



just 2000<sup>l</sup> in monie, & did insist upon  
the monie & shall neede for my two little  
- charged with them. we maiee parts with nothing  
shoud not be unwilling to give them to en-  
surte for, if the will robb me altogether  
yours moe, and my owne, is very little left  
& be rightly informed. And a Lawyer  
request of worcesters writings, w<sup>ch</sup> was  
and this gentleman appointed by me  
to, there is no scruple concerning the  
whod searched was my owne Lawyer,  
w<sup>ch</sup> I reckon not small mercy, the

ingd you to make such use of itt as  
we will doe this part of a friend  
d, and I have heard m<sup>r</sup> maiee was  
sure of god is I shall waile, there is  
, to m<sup>r</sup> maiee ex. I rest

your affectionate servant  
Oliver Cromwell

REMARKABLE AND EXCESSIVELY SCARCE AUTO-  
GRAPH LETTER SIGNED, ENTIRELY IN  
THE HANDWRITING OF  
OLIVER CROMWELL

46. CROMWELL (OLIVER). (Lord Protector of England. One of the greatest and most forceful characters in the World's History.) ORIGINAL AUTOGRAPH LETTER SIGNED, entirely in the handwriting of OLIVER CROMWELL, dated April 3, 1648, addressed to Col. Richard Norton, regarding the disposal of his property. Written on 2 pages folio.

In perfect condition, with strong bold signature, "O. CROMWELL."

Cromwell Autographs are of excessive rarity, and especially so in Autograph Letter Signed. The letter, which is very plainly written, although, of course, more or less phonetically, begins as follows:

"Deere Norton I could not in my last give you a perfect account of what passed betweene mee and Mr. M, because wee were to know the conclusion of our subject that morning after I wrote my letter to you which we did and having had a full interview of one anothers mindes wee parted with this that both would consider our relations and according to specifications given there acquaint each other with our mindes."

The letter proceeds with a variety of details regarding personal and business affairs, etc.

[SEE ILLUSTRATION]

THE PRIDEAUX COPY OF CRUIKSHANK'S  
"FAIRY LIBRARY"

47. CRUIKSHANK (GEORGE). Fairy Library. Hop O' My Thumb and the Seven League Boots; Jack and the Beanstalk; Cinderella and the Glass Slipper; Puss In Boots. *Illustrated with etchings by George Cruikshank.* Together 4 vols., small 4to, original printed blue wrappers, each with a woodcut design by G. C. Enclosed in cloth solander case.

London: David Bogue; Routledge, Warne & Routledge,  
[1853, 1854, 1854, 1864]

FIRST ISSUE OF EACH PART, according to the Cohn and Douglas collations. Of exceeding rarity in such fine condition. From the Prideaux Collection.

UNIQUE SET OF UNDIVIDED PROOFS OF ILLUS-  
TRATIONS TO "THE HUMORIST"  
GEORGE CRUIKSHANK'S OWN COPY, WITH HIS  
AUTOGRAPH TITLE-PAGE AND ORIGINAL  
DRAWINGS

48. CRUIKSHANK (GEORGE). Complete set of undivided Proofs of the 40 illustrations to "The Humorist." *Together with Title-page to the collection, in Cruikshank's Autograph, and the Original Drawings for the pictures entitled "The Conjuror" and "Foote & Jammy Wright."* Oblong quarto, full green levant, gilt inside borders, gilt top, by Zaehnsdorf. 1819-21

George Cruikshank's own set of the Proofs of the Illustrations to "The Humorist," containing much of his best work. The proofs are undivided,

most of them being on India paper, and the set is unique in this state.

The title-page of the volume is in Cruikshank's penmanship, and on the vignette titles, which are before letters, he has written the captions. The two original drawings are bound in the volume opposite their proofs.

These uncolored proofs of the etchings show the wonderful quality of Cruikshank's work at this period.

49. **CUNNINGHAM (PETER).** *The Story of Nell Gwyn, and the Sayings of Charles the Second.* Extended to 2 vols., royal 8vo, three-quarter blue levant morocco, gilt tops, uncut. New York, 1883

BEAUTIFULLY EXTRA-ILLUSTRATED WITH A LARGE NUMBER OF FINE PORTRAITS, many from old sources, including several of the large portraits of celebrities by Goldar. A number are proofs, and some are on India paper.

50. **DAUDET (ALPHONSE).** *Works.* Translated by George Burnham Ives and others. *Illustrated with fine Goupil photo-gravures.* 24 vols., 8vo, three-quarter lavender levant morocco, gilt tops, uncut. Boston, 1899

CHAMPROSAY EDITION, ONE OF 100 COPIES.

51. **DAYS OF THE DANDIES.** *Illustrated with numerous fine plates.* 15 vols., 8vo, three-quarter crimson levant morocco, gilt backs, gilt tops, uncut. London: The Grolier Society, n. d.

EDITION DE LUXE, with the frontispiece in each volume colored by hand. Comprising: Mrs. Jordan, by James Boaden, 2 vols.; Laurence Sterne, by Percy Fitzgerald, 2 vols.; Peg Woffington, by J. F. Molloy, 2 vols.; Colley Cibber, by Himself, 2 vols.; Charles J. Fox, by B. C. Walpole; Horace Walpole, by Himself; Mary Wortley Montagu, by Herself; Fanny Burney, by Herself; Beau Nash, by Oliver Goldsmith; Captain Gronow, by Himself, 2 vols.

52. **DEFOE (DANIEL).** *Romances and Narratives.* Edited by George A. Aitken. *Illustrated by J. B. Yeats.* 16 vols., 12mo, half red morocco, gilt tops, uncut. London: Dent, 1899

SINGLETON EDITION, one of 250 copies.

53. **DICKENS (CHARLES).** *The Posthumous Papers of the Pickwick Club, containing a faithful Record of the Perambulations, Perils, Travels, Adventures and Sporting Transactions of the Corresponding Members.* Edited by "Boz." *With illustrations by Seymour, Buss, and "Phiz."* 8vo, in the 20 ORIGINAL PARTS, (Parts 19 and 20 issued together), with wrappers and advertisements, uncut. Enclosed in green cloth case.

London: Chapman & Hall, 1836-37

FIRST EDITION. A remarkably fine copy of "Pickwick" in parts, possessing the following points essential to make it rank as a real first edition: All the covers are dated 1836; Part 3 contains the Buss plates; Addresses are contained in Parts 3, 15, 17, 18, and 19; the engraved title has "Veller" on the signboard; the "Pickwick Advertiser" is contained in eleven parts (9 to 19), and these parts also contain the back advertisements, including the rare "Henkey" in part 9; nearly all the plates are in first state.

## JAPAN PAPER SET WITH AUTOGRAPH LETTER

54. **DICKENS (CHARLES).** *The Works of Charles Dickens.* *With the illustrations of Barnard, Cruikshank, Phiz, and others.*



48 vols., 8vo, three-quarter red levant morocco, gilt tops, uncut.

Boston: Dana, Estes and Co., n. d.

A MAGNIFICENT SET OF THE AUTOGRAPH EDITION, PRINTED THROUGHOUT ON IMPERIAL JAPAN PAPER, WITH THE FRONTSPIECES IN TWO STATES. ONE OF 25 COPIES SO PRINTED.

INSERTED IN THE FIRST VOLUME OF "*Sketches by Boz*" IS A 2 p. AUTOGRAPH LETTER OF DICKENS—a reply to a correspondent who had apparently asked the novelist to present books to an institution.

### THE ORIGINAL DRAWINGS BY "PHIZ" FOR "LITTLE DORRIT"

55. [DICKENS (CHARLES).] A Collection of the Forty-two Original Drawings by "Phiz" (Hablot K. Browne), for Dickens' Celebrated Novel, "Little Dorrit." Each drawing matted and mounted to royal 4to size, and bound in 4 volumes, in full brown straight-grain morocco, broad gold inside dentelle borders, gilt edges, by Riviere.

Accompanying the collection is an Autograph Letter Signed, from the Artist, H. K. Browne, 1 page 8vo, dated May 15, 1878, in which he says: "*The Sketches which you have are the originals from which I executed my etchings for Little Dorrit.*"

The famous "dark" plates are here darker than in the finest impressions of the etchings.

### "PHIZ'S" ORIGINAL DRAWINGS FOR "A TALE OF TWO CITIES"

56. [DICKENS (CHARLES).] A Collection of Seventeen Original Drawings by "Phiz" (Hablot K. Browne), for Dickens' Immortal Romance, "A Tale of Two Cities." Several of the Drawings bear the Caption in Dickens' Own Hand, written in his familiar blue ink. These Drawings, all of which are signed "Phiz," are as follows:

Engraved Title	Mr. Striver at Tellson's Bank
Frontispiece	The Spy's Funeral
The Mail	The Wine-Shop
The Shoemaker (first sketch)	The Accomplices
The Shoemaker (finished sketch)	The Sea Rises
The Likeness	Before the Prison Tribunal
Congratulations	The Knock at the Door
The Stoppage at the Fountain	The Double Recognition
	After the Sentence

Each drawing matted and mounted to royal 4to size, and bound in 2 volumes, full crimson straight-grain morocco, broad gold inside dentelle borders, gilt edges, by Riviere.

A most remarkable collection of all the original drawings of Phiz for "A Tale of Two Cities," which many critics pronounce the finest of all of Dickens' novels.

57. [DICKENS (CHARLES).] ORIGINAL DRAWINGS by "Kyd" to illustrate the Works of Charles Dickens, each set in cloth slip case, with green morocco label.

A FINE AND UNUSUAL COLLECTION, comprising the following: Sketches by Boz, 36 illustrations.

The Pickwick Papers, 72 illustrations.  
 Oliver Twist, 27 illustrations.  
 Nicholas Nickleby, 42 illustrations.  
 Barnaby Rudge, 18 illustrations.  
 Old Curiosity Shop, 36 illustrations.  
 American Notes, 24 illustrations.  
 Martin Chuzzlewit, 30 illustrations.  
 Dombey and Son, 30 illustrations.  
 David Copperfield, 36 illustrations.  
 The Christmas Books, 30 illustrations.  
 Bleak House, 48 illustrations.  
 Hard Times, 18 illustrations.  
 Little Dorrit, 30 illustrations.  
 A Tale of Two Cities, 12 illustrations.  
 The Uncommercial Traveller, 60 illustrations.  
 Great Expectations, 12 illustrations.  
 Our Mutual Friend, 36 illustrations.  
 No Thoroughfare, 9 illustrations.  
 Edwin Drood, 6 illustrations.  
 Miscellaneous Pieces, 36 illustrations.

Making a total of nearly 648 original illustrations in color, enclosed in 25 portfolios.

**58. DICKENS (CHARLES).** "THE GREAT INTERNATIONAL WALKING MATCH of February 29, 1868." The articles of agreement between George Dolby, alias "The Man of Ross," and James R. Osgood, alias "The Boston Bantam," with "The Sporting Narrative" of the match written by Charles Dickens, alias "The Gad's Hill Gasper." Signed by the contestants, George Dolby and James R. Osgood, and the umpires and starters, Charles Dickens and James T. Field, the latter known as "Massachusetts Jemmy," with the signature of A. V. S. Anthony as witness. Printed broadside with gilt border. Size  $19\frac{3}{4} \times 17\frac{1}{2}$  inches. In gilt frame, glazed. (Slight stain on lower margin.) Bost. 1868

An extremely rare and interesting item, a relic of Dickens' last visit to America. George Dolby and James R. Osgood, members of Dickens' party, were constantly devising some means for reviving his flagging spirits. They hit upon this scheme of a walking match, to be held in Boston, on February 29, to celebrate the day, as Dickens puts it, "*when I can say 'next month' for home.*" The match ended in the Englishman's defeat; which Dickens doubly commemorated by the above narrative of the American victory, in sporting newspaper style, and by a dinner in Boston to the party, whose names are designated in Article 6 of the document.

**59. DICKENS AND CRUIKSHANK.** A Remarkable Collection of Autograph Material and Original Drawings, pertaining to "OLIVER TWIST." As follows:

Dickens' Original Autograph Draft of the Title-Page for the First Illustrated Edition of "Oliver Twist." Contained on 1 page, 8vo, c. 1846.

Dickens' Autograph Descriptions of the Woodcuts by George Cruikshank to be placed on the wrapper. Contained on 1 page, 8vo, c. 1846.

Two Original Signed Sketches by George Cruikshank: "Oliver Twist asking for more," and "Mr. Fagan and his pupils recovering Nancy."

A. L. s. from Dickens as to a proposed statue of Oliver Twist. 2 pages, 8vo, Broadstairs, 15 October 1851.

Together with one of the original wrappers as frontispiece, and artistically engrossed title-page, handsomely bound in a royal 4to volume, full crimson levant morocco, gold tooled back and inside borders, gilt edges, by Sangorski & Sutcliffe.

A unique and most valuable memento of Dickens and his famous work "Oliver Twist."

The draft title written out by Dickens is similar to the letterpress on the illustrated wrapper. His autograph descriptions of the woodcuts read:

"Highest respectability." "Sikes lugging him off or putting him in at window." "Meeting with the Dodger." "Charlotte and Noah Claypole laughing within as he eats his dinner on the box." "Bumble and Oliver—Dick." "The tumbling down: making few subjects." "Sikes and dog bolting." "Sikes down, and taken by Charley." "Sikes falling;" and "Jew in Cell."

The actual illustrations drawn by Cruikshank differ slightly from the suggestions as drawn up by Dickens, but they prove that the ideas for "Oliver Twist" were Dickens' own, and not those of the artist as subsequently claimed by the latter.

The sketch of "Oliver Twist asking for more" is drawn by Cruikshank in pencil on a narrow slip of paper. It is titled and signed by him in full in ink. The second sketch, "Mr. Fagan and his pupils recovering Nancy," occupies one page 8vo and is sketched in ink but touched up with bistre. It is signed with initials.

Dickens in his letter negatives a suggestion as to a proposed statue to "Oliver." He writes:

"... I have not seen the Statue of Oliver Twist, and have not been in London to do so since the receipt of your favour. Nor do I know anyone whom I could with any delicacy ask to give the artist a commission for such a work. As to possessing it myself, you may easily imagine that I have very frequent and urgent occasion to exercise my self denial in similar instances."

60. DIXON (WILLIAM HEPWORTH). Her Majesty's Tower. *Illustrated*. 2 vols. extended to four, 8vo, three-quarter crushed black levant morocco, gilt tops, uncut. London, 1869

FIRST EDITION. EXTRA-ILLUSTRATED WITH ABOUT 160 VERY FINE PORTRAITS AND VIEWS, INCLUDING THE SERIES OF LODGE'S PORTRAITS.

61. DORAN (DR. JOHN). Collected Set of his Works in FIRST EDITIONS, as follows:

Habits and Men, 1854

Table Traits, 1854

Lives of the Queens of England, 1855, 2 vols.

Knights and their Days, 1856

Monarchs retired from Business, 1857, 2 vols.

The Bentley Ballads, 1858

History of Court Fools, 1858

New Pictures and Old Panels, 1859

The Book of the Princes of Wales, 1860

Memoirs of Queen Adelaide, 1861

Their Majesties' Servants, 1864, 2 vols.

Saints and Sinners, 1868, 2 vols.

A Lady of the Last Century, 1873

"Mann" and Manners at the Court of Florence, 1876, 2 vols.

London in the Jacobite Times, 1877, 2 vols.

Memories of Our Great Towns, 1878

In and About Drury Lane, 1881, 2 vols.

Together, 24 vols., 8vo and 12mo, uniformly bound in three-quarters brown levant morocco, gilt tops, original cloth covers bound in. London, 1854-81

ALL FIRST EDITIONS. A fine and rare collection.

62. **DOYLE (SIR ARTHUR CONAN).** Works. *Illustrated with photogravures.* 12 vols., full crimped calf, gold line borders on sides, gilt panelled backs, and inside dentelle borders, gilt tops, uncut, by Riviere. London: John Murray, 1903

AUTHOR'S EDITION, one of 1000 copies, the first volume signed by the author. Fine set.

63. **DRAKE (SAMUEL ADAMS).** Historic Fields and Mansions of Middlesex. *Illustrated.* Extended to 2 vols., 8vo, three-quarter citron levant morocco, gilt tops, uncut. Boston, 1874

FIRST EDITION. SPLENDIDLY EXTRA-ILLUSTRATED with over 100 fine portraits and plates, adding greatly to the interest of the work.

64. **DRAMA (THE).** Its History, Literature and Influence on Civilization. *Illustrated with fine photogravure plates.* 22 vols., 8vo, (20 in half morocco and the 2 supplementary volumes in cloth), gilt tops, uncut. London: The Athenian Society, 1903-4

VICTORIAN EDITION. One of 500 copies.

65. **DRINKING CUSTOMS.** Ward (Samuel). Woe to Drunkards. *Curious woodcut on title.* 12mo, old half morocco.

London: Printed by A. Math, 1622

FIRST EDITION. The cut on title was designed by the author.

66. **DUMAS (ALEXANDRE).** Romances. *Numerous illustrations.* 60 vols., 12mo, cloth, gilt backs, gilt tops, uncut.

ILLUSTRATED LIBRARY EDITION. Boston, 1893

67. **DUMAS (ALEXANDRE).** Celebrated Crimes. Translated by I. G. Burnham. *Illustrated with photogravures after original drawings by De Los Rios, Prodhomme, Wagrez, etc.* 8 vols., small 4to, crushed three-quarter gray levant morocco, gilt tops, uncut. Philadelphia: Barrie, [1895]

THE ARTISTS' ORIGINAL EDITION, ONE OF 50 COPIES, WITH FRONTISPICES IN THREE STATES, ONE BEING IN COLOR, and the other plates in TWO STATES.

68. **DURUY (VICTOR).** History of Rome and of the Roman People, from its Origin to the Establishment of the Christian Empire. Edited by J. P. Mahaffy. 8 vols. in sixteen; History of Greece and of the Greek People, from the Earliest Times to the Roman Conquest. Introduction by J. P. Mahaffy. 4 vols. in eight. *Illustrated with over 5,000 engravings, including numerous maps, plans and colored plates.* 24 vols., imp. 8vo, cloth, gilt tops, uncut. Boston, n. d. and 1890

69. **EGYPT.** History of Egypt, Chaldea, Syria, Babylonia and Assyria. By G. Maspero. Edited by A. H. Sayce. Translated by M. L. McClure, 9 vols.; History of Egypt from 330 B. C. to the Present Time. By S. Rappoport, 3 vols.; History of Egypt in the

Light of Recent Discovery. By L. W. King. *Illustrated with over 1,200 plates, photogravures, etc., the plates being on Japanese and laid papers, with frontispiece of each volume in color.* 13 vols., royal 8vo, three-quarter blue levant morocco, gilt tops, uncut.

London: Grolier Society, n. d.

Connoisseur Edition, one of 200 copies on Japan paper, WITH THE FULL-PAGE PLATES IN TWO STATES.

70. **ELIOT (GEORGE).** Novels, 21 vols.; with her Life, as related in her Letters and Journals, arranged and edited by her Husband, J. W. Cross, 3 vols. *Titles and illustrations on Japan paper.* Together 24 vols., 8vo, three-quarter blue levant morocco, gilt backs, gilt tops, uncut.

Boston, 1893

ROSEHILL LIMITED EDITION. FINE SET.

### FIRST ENGLISH EDITION OF THIS CLASSIC

71. **ERASMUS.** The praise of Folie. *Moriæ Encomivm: a booke made in latyne by that great clerke Erasmus Roterodame. Englished by sir Thomas Chaloner. Printed in Black Letter, title within woodcut border.* Small 4to, full levant morocco, gilt edges by Riviere.

London: Thomas Berthelet, 1549

FIRST EDITION in English. Erasmus composed, to amuse himself while travelling, his famous panegyric on Folly.

72. **EVELYN (JOHN).** Sylva, or A Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions. . . . To which is annexed Pomona, or An Appendix concerning Fruit-Trees in relation to Cider; The Making, and severall wayes of Ordering it. . . . Also, Kalendarium Hortense, or The Gard'ners Almanac; Directing what he is to do Monthly throughout the Year. Folio, original calf. In cloth case.

London, 1670

PRESENTATION COPY TO SIR JOHN NARBOROUGH, with the Autograph Inscription on leaf facing title: "For Sir John Narborow, from his humble Servant, Evelyn." Fine copy of the second and best edition, with an engraved portrait of Evelyn inserted.

73. **FABIAN (ROBERT).** Chronicle of Fabian, which he nameth the concordance of histories, newly perused. And continued from the beginnyng of Kyng Henry the seventh, to thend of Queene Mary. *Title within woodcut border.* Folio, old calf re-backed.

London: John Kyngston, 1559

Best edition, of which there were two issues printed this year. This one gives particulars of the reign of Elizabeth to May 8th. Under 1456 is the reference to the invention of Printing.

74. **FIELD (EDWARD).** State of Rhode Island and Providence Plantations at the End of the Century. *Illustrated with maps, facsimiles of old plates and paintings and photographs of ancient landmarks.* 3 vols., 8vo, three-quarter crushed olive levant morocco, gilt backs, gilt tops, uncut.

Boston, 1902

CHOICE COPY.

## LOVE LETTERS OF EUGENE FIELD

75. **FIELD (EUGENE).** A Collection of 7 Original Autograph Letters Signed, written by Eugene Field, the Poet of Childhood and Lover of the Beautiful, to Miss Julia S. Comstock, the lady who afterwards became his wife. The letters are all written in Field's legible and minute hand, in inks of various colors. The seven letters are as follows:

St. Louis, Sept. 6, 1872. 4 pages, 4to.  
Lithgow, N. Y., Oct. 25, 1872. 4 pages, 8vo.  
Amherst, Mass., Oct. 30, 1872. 2 pages, 4to.  
St. Louis, Sept. 5, 1873. 4 pages, 8vo.  
St. Louis, Sept. 13, 1874. 4 pages, 4to.  
Denver, Sept. 25, 1881. 2 pages, large 4to.  
Denver, Dec. 13, 1882. 2 pages, 8vo.

Four of the letters are accompanied by their original envelopes.

A few excerpts, taken at random, will be sufficient to show the exceedingly intimate, tender, and beautiful nature of Field's correspondence with the lady who was the great love of his life, the guiding star of his checkered existence, she whom Field himself called "Mrs. Job."

*"It has been only about a week since I left you, my darling, and I know with how great pain I tore myself from you, whom I so truly love and worship. I think of you continually, and, though the hours from you seem long and lonely, they are quickened by the endearing thought that after all these hours of waiting and longing and trusting, I shall be able to fold you to me and call you mine, forever mine. It is this thought that cheers me, and shall cheer me as I go from my native land to foreign countries and hear strange voices and see strange faces, and it is this thought which shall bring me joyfully and ardently back to you, my love, to claim you and cherish you as my wife."*

*"I mean to always so care for you and deal towards you as to merit your lasting confidence and love. Indeed I think everything of you; think you are the best and prettiest woman in the world, and I love you with all my heart and soul."*

*"It will do you good to be with me; I am a better nurse to you than anybody or everybody else in the world. One kiss from me just now would do you more good than all of Dr. Jenney's pills or Dr. Foster's plasters—I know that well enough, don't you?"*

*"God bless you, darling, and make me worthy of you and your pure, sweet, heavenly love."*

*"I can hardly realize, darling, that in less than six weeks you will be my wife. Yet this is a fact, and I tremble to think of it. I tremble because I fear you will be disappointed in me."*

76. **FIELDING (HENRY).** The History of Tom Jones, 2 vols.; Joseph Andrews; Jonathan Wild; Amelia. 5 vols., royal 8vo, three-quarter dark blue levant morocco, gilt tops, uncut.

One of 350 copies.

London, 1884

76A. **FIELDS (JAMES T.).** Yesterdays with Authors. Extended to 2 vols., 8vo, three-quarter dark green levant morocco, gilt tops, uncut, with specially printed title-pages. Boston, 1882

EXTRA-ILLUSTRATED by the insertion of about 125 very fine portraits and views of persons and places mentioned in the work. The author's wide and intimate association with the eminent writers of half a century ago makes this a charming volume to extra-illustrate.

## FITZGERALD'S SCRAP BOOK OF THACKERAY AND MUSICIANS

77. **FITZGERALD (EDWARD).** A Scrap Book containing a large number of portraits of Musicians and Composers, and Actors in Character, with Autograph annotations in the handwriting of Edward Fitzgerald. Also, TWO ORIGINAL TRACINGS BY WILLIAM MAKEPEACE THACKERAY, and a reference to Thackeray. Royal 4to, contemporary boards, leather back.

This scrap book was presented to Christopher Morley, the genial writer of *The New York Evening Post*, who has written on the fly leaf the following history of the volume:

"This Scrapbook of Musicians was made by Edward Fitzgerald as a young man, when he and Thackeray were living together in London. It contains two tracings made by Thackeray himself; also a reference to Thackeray in E. F.G.'s hand. All the notes were written by FitzGerald.

"Old John Loder, the bookseller in Woodbridge, Suffolk, gave it to me: FitzGerald, who was very fond of Loder, had given it to him. FitzGerald's letters refer several times to Loder, calling him 'A Rock of Ages to rely on.'

"See *Shandygaff*, p. 254, for an account of this Scrapbook. [This reference is to Morley's own delightful volume.]

"FitzGerald's yacht—or one of his yachts—on the Deben, was called *Meum* and *Tuum*.

You'll like these pages

As you go through 'em—

The book was *Meum*

And now is *Tuum*."

(Signed) CHRISTOPHER MORLEY.

78. **FORD (WORTHINGTON CHAUNCEY).** George Washington. 2 vols. extended to four, royal 8vo, crushed blue levant morocco, gilt back, with gilt Eagle, and Shield in Red, White and Blue; sides richly ornamented, with onlaid flowers in corners, doublures of salmon levant morocco, richly tooled, with small onlaid flowers and centre emblem of the American Eagle, cream moiré flys, gilt tops, uncut, by David. New York: Scribner, 1900

THE MEMORIAL EDITION, LIMITED. SUMPTUOUSLY EXTRA-ILLUSTRATED by the insertion of AN AUTOGRAPH ENDORSEMENT OF WASHINGTON; ENGRAVED DINNER INVITATION OF GENERAL WASHINGTON, from the original plate; AN A. L. S. OF LAFAYETTE, in French; together with over 250 FINE PORTRAITS AND PLATES, including: Etched portrait after Peale, by Rosenthal, SIGNED; Mezzotint portraits of George and Martha Washington, by Ritchie, SIGNED; Etched portrait by Bicknell, SIGNED; Portraits of practically all the notables of the Revolutionary period.

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Announcing the successful assaults on two forts. He describes Port Hercule, which is very important for the Italian Princes. Mentions Charles V, the scarcity of provisions, and difficulty of writing. Autograph letters of de Frontenac are very rare.

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107. **JESSE (JOHN HENEAGE).** Works. *Title and illustrations on Japan Paper.* 30 vols., 8vo, half maroon morocco, gilt tops, uncut. Boston, n. d.

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108. **JEWELLED BINDING.** Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse by Edward Fitzgerald. Third Edition. 4to, most elaborately bound in full rose levant morocco, leather joints, light blue levant doublures and fly leaves; the whole intricately inlaid and gold tooled: On the front cover a peacock design in sunken arabesque panel, the peacock being formed of colored enamels, the tail feathers radiating gold tooled sprays, at the end of each of the 31 feathers is set a garnet, and in the crest of the peacock are set 5 pearls. The panel is surrounded by grapevine design with bunches of purple grapes and broad green leaves inlaid; the back designed in oriental fashion with interlaced rhomboids of various colors, the centre divided into four sections, each with white flowers inlaid, and the intervening spaces filled with intertwined white roses and green leaves; back panelled with inlays and gold pointillé work; doublures with broad borders of rose levant, ornamented with white and green floral inlays, by Sangorski and Sutcliffe. In silk lined folding morocco case.

London: Bernard Quaritch, 1872

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109. **KINGSLEY (CHARLES)**. Works, including his Poems. *Illustrated*. 14 vols., 8vo, three-quarter green morocco, gilt tops, uncut. New York, 1899

EDITION DE LUXE. One of 350 copies. PRINTED THROUGHOUT ON JAPAN PAPER, WITH THE PLATES IN TWO STATES.

110. **KIPLING (RUDYARD)**. Departmental ditties and other verses. *Illustrations by Dudley Cleaver*. 8vo, cloth, vellum back, uncut. London, 1897

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This is the much-talked-of BIBLIOMANIAC EDITION of the works of Charles Paul de Kock, and is to be classed as one of the most gorgeous sets ever done. The work was not carried through to the number of volumes originally planned. It was limited to ten numbered and registered sets.

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115. **LANG (ANDREW)**. The Library. With a Chapter on Modern English Illustrated Books by Austin Dobson. *Illustrated*. Imp. 8vo, buckram, uncut. London, 1892

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AUTOGRAPH EDITION, limited to 150 copies of old Stratford paper, with two of the volumes, the first of the Essays and the first of the Plays, bearing the Autograph Signature of Maeterlinck.

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125. **MANUSCRIPT.** Fragment of an illuminated Missal of the Fourteenth Century. *27 leaves of vellum, 5⅞ x 4 3/16 inches, written in Gothic characters in black, with rubrications. Each page has a delicate border of flowers and fruits on front margin, illuminated in gold and colors, the capitals are all of burnished gold on colored ground, linear decorations in red and blue heightened with gold.* Thin 8vo, light polished calf, gilt, rubbed, cuts through some leaves. Fourteenth Century

FINE EXAMPLE OF EARLY ILLUMINATION, BEAUTIFULLY EXECUTED.

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VERY EARLY MANUSCRIPT COPY OF SAINT BERNARD'S "MEDITATIONES" AND "CONTEMPLATIONES."

BEAUTIFUL MANUSCRIPT, IN SPLENDID PRESERVATION. Written in a fine, clear hand in almost microscopical character. The volume contains: *Meditationes* (by St. Bernard?), leaves 1 to 53 verso; *Contemplatio bti bernardi abatis* . . . leaves 54 to 90 recto; *Sermo sancti bernardi*, leaves 90 verso to 100 verso, line 4; following the four lines on verso of leaf 100 and in another handwriting is added,—"Preparatio siendi ante comu-

nionez," ending on the vellum fly-leaf following, in a half-column of 11 lines, and there are two lines of supplication, in a third hand, on the final vellum fly-leaf, making 100 leaves of text, with 2 additional leaves containing a few lines each.

**128. MANUSCRIPT.** *Altdeutsches Gebetbuch. Manuscript South-German Prayer Book of the Fifteenth Century, written in red and black on 29 leaves of vellum, 27 lines to the page. Initial letters in red throughout. Small 4to, red straight-grained morocco.*

Fifteenth Century

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From the E. Kroenke Collection, with book-plate.

**129. MANUSCRIPT.** *Book of Hours (in German). Fifteenth Century manuscript in German, written in small Gothic characters in black and red, on 279 leaves of fine vellum, 4 5/16 x 3 1/8 inches. With 12 full-page and 6 smaller miniatures, each with delicate borders of flowers, fruits and birds, 13 leaves of text with similar borders, all beautifully executed and illuminated in gold and colors; 12 large initials and 131 smaller capitals similarly illuminated, and hundreds of capitals in the text in burnished gold or blue on decorated ground, with many others in red or blue undecorated. 24 mo, original oak boards covered with black stamped morocco, with centre medallions containing the letters "IHS" on front, floral design on back, holes for bosses at the four corners, brass clasps, green edges (back worn at top and foot, breaking slightly at hinges).*

Fifteenth Century

BEAUTIFUL LITTLE GERMAN BOOK OF HOURS, WITH EXQUISITE MINIATURES AND OTHER ILLUMINATIONS. The drawing and execution of the miniatures and borders is extremely delicate, the gold work being especially carefully done. The manuscript is written by several different hands, the first 8 leaves and all after leaf 238 being without any illuminated work and with capitals in red or blue only; the illumination is apparently all by the same hand. There are one or more leaves missing after leaf 40 and after leaf 191, and perhaps one full-page miniature is lacking, but otherwise the volume seems to be complete. Some leaves are soiled and a corner is cut away from last leaf, which also has a wormhole.

**130. MANUSCRIPT.** *Book of Prayers and other devotional writings, in Latin. Fifteenth Century manuscript written in Gothic characters on 239 leaves of vellum, 3 5/16 x 2 3/8 inches. Large capitals in red and blue with scrollwork borders in red; other capitals in red or blue, some with traceries in various colors, rubrications; black ruled margins. Thick 32mo, old morocco, blind tooled, with "F W H E A 1636" in gilt on front cover, leather fasteners with metal clasps, intact, gilt edges (lower edge of back worn).*

Fifteenth Century

EXTREMELY INTERESTING LITTLE VOLUME, ONCE THE PROPERTY OF THE COMPILER OF THE NUREMBERG CHRONICLE, with the following inscription on first fly-leaf: "*Liber Do[c]toris Ha[r]tmani Sc[h]edel Nvr[v]mbergensis.*"

131. **MANUSCRIPT.** Breviary (in Dutch). *Fifteenth Century manuscript in Dutch, written in Gothic characters in red and black, on 299 leaves of paper, 4 1/16 x 2 13/16 inches. With 6 leaves of vellum, 5 of which contain miniatures painted in gold and colors; first vellum leaf painted purple with a gold cross and "IHS" or verso, second and sixth mounted on the paper leaves, third and fourth have recto blank, fifth has text on recto. Capitals alternately in red and blue, larger ones with decorative ground in colors, initial strokes, some underlines and rubrications in red. Small, thick 16mo, original oaken boards (back board broken) covered with stamped calf, with panel showing the Virgin and Child, with Latin inscription, on front, a shepherd and lambs on back cover, carved brass clasps (1 fastener lacking), brass loops attached to front and back covers, with silver looped chains, with a silver crucifix made in locket form, opening by means of a screw at base, probably intended to contain a relic or other personal treasure (leather torn on back, and rubbed slightly at corners).*

Fifteenth Century

**CURIOUS BINDING.** The miniatures are extremely interesting for their crudeness, and may possibly have been taken from a much earlier book, as they are all either mounted on the paper leaves or tipped in.

132. **MANUSCRIPT.** Dutch. Gregory the Great (Saint). *Omeliën in duutsche. Fifteenth Century manuscript in Dutch, written in small Gothic characters in black and red, on 154 leaves of vellum, 12 1/16 x 8 5/16 inches. Three large capitals illuminated in red and blue, first with illuminated border, others with extended traceries in margins, smaller capitals alternately red and blue, paragraph marks, initial strokes and leaf numbers in table and at head of leaves, painted in red, black ruled margins and underlines. Small folio, old oaken boards covered with stamped calf, brass clasps, fasteners lacking (rebacked, rubbed, some leaves stained, last leaf pasted down to paper fly-leaf, writing erased from first leaf, 8 leaves in text and one or more after 153 lacking).*

Fifteenth Century

**WRITTEN IN A BEAUTIFUL CLEAR GOTHIC AND IN EXCELLENT STATE OF PRESERVATION.** The volume was once the property of the Convent of St. Katherine, Zutphen, Holland, with the following inscription on verso of title: "*Dit boock hoert den susterd to Zutphen in see Katherine couent,*" and below the inscription is pasted a paper leaf containing a short account of the Convent, in Dutch, from, "*Zie Oudheden en Gestichten van het Bisdom van Deventer, 1ste dal blr 481.*"

133. **MANUSCRIPT.** *Horæ Beatæ Mariæ Virginis, eum Calendario. Manuscript in Latin, probably early Fifteenth Century, written in Gothic characters in black, with Calendar in black, red and blue, on 128 leaves of vellum, 7 3/16 x 5 3/8 inches. Marginal decorations and large capitals with traceries, in red and blue inks, other capitals alternately red and blue throughout, with some rubrications, paragraph marks and initial strokes in red. 4to, original oaken boards, covered with rose-colored leather, with leather fastener with brass clasp (yellow edges, binding worn, back broken, faded, some waterstains and other discolorations on leaves).*

Fifteenth Century

The colors are unusually brilliant and well-preserved, and the traceries

in capitals and margins very delicate and of artistic design. The first and last leaves are used as cover linings, the pasted down portions being blank.

**134. MARGUERITE OF NAVARRE.** *Heptameron. Contes et Nouvelles. Illustrated with frontispiece and 72 charming engravings.* 2 vols., small 8vo, full contemporary sprinkled calf, gilt, red edges. Amsterdam: George Gallet, 1708

Fine copy of this beautifully illustrated edition. The engravings are by Harrewyn, one to each novel.

**135. MARRYAT (CAPT. FREDERICK).** *Works. Illustrated.* 24 vols., 8vo, three-quarter black levant morocco, gilt tops, uncut. Boston, n. d.

AUTHOR'S CONNOISSEUR EDITION, ONE OF 74 NUMBERED COPIES, WITH THE PLATES IN TWO STATES.

**136. MARTIN (HENRI).** *A Popular History of France, from the First Revolution to the Present Time. Fully illustrated.* 2 vols., imp. 8vo, half calf, gilt tops, uncut. Boston, n. d.

**137. MEREDITH (GEORGE).** *Works.* 39 volumes, 8vo, three-quarter levant morocco, gilt tops, uncut.

Westminster: Archibald Constable & Co., 1897

THE CELEBRATED CONSTABLE EDITION, one of 1025 numbered copies. Printed in large type by T. & A. Constable, Edinburgh, and beyond question the best edition of Meredith's writings.

## ORIGINAL UNPUBLISHED MANUSCRIPT OF GEORGE MEREDITH

**138. MEREDITH (GEORGE).** *The Original Manuscript of "The Egoist" (A Play).* Dramatized from Meredith's masterpiece of the same title, and arranged for the stage by the author and Alfred Sutro. The complete typewritten original, with a great number of Manuscript alterations by George Meredith, and about 42 inserted pages ENTIRELY IN MEREDITH'S AUTOGRAPH, being written in his usual blue ink. The manuscript consists of 139 quarto sheets, bound in a quarto volume, full green calf, Jansenist, gilt edges.

THIS PLAY HAS NEVER BEEN PRODUCED OR PUBLISHED, and all rights of publication and production are reserved. This manuscript is Meredith's own dramatization of the novel which is generally called his masterpiece.

Inserted in the volume is an A. L. s. of Meredith, 3 pp., 8vo, dated Box Hill, Dorking, Feb. 3, 1907. This letter relates intimately to the Manuscript. We quote in part:

"The dramatizing of 'The Egoist' has been done by Mr. Sutro with help from me. He came here on the prompting of a distinguished actor, who, upon consideration, shrank from the part of Sir Willoughby, a character not likely to be pleasing to his public. AND I MUST DOUBT THAT AN ENGLISH AUDIENCE WOULD CARE FOR COMEDY OR THAT ENGLISH ACTORS COULD PRESENT IT"; etc.

## MILTON'S PROSE MASTERPIECE

139. **MILTON (JOHN)**. *Areopagitica*; A Speech of Mr. John Milton For the Liberty of Unlicenc'd Printing. Small 4to, full levant morocco, gilt, gilt edges by Riviere.

London: Printed in the Yeare 1644

FIRST EDITION of Milton's finest prose production. One of the boldest assertions for the rights of intellectual liberty and unrestrained expression of opinion through the press. Fine copy, except that side-note on p. 8 is cut into, as usual.

140. **MILTON (JOHN)**. *Divorce Tracts*. 1. The Doctrine & Discipline of Divorce. Restor'd to the good of both Sexes. Now for the Second Time Revis'd and much Augmented. 1644; 2. An Answer to a Book, Intituled The Doctrine and Discipline of Divorce. 1644, 3. *Colasterion*: A Reply to a Nameless Answer against The Doctrine and Discipline of Divorce. 1645, 4. *Tetrachordon*: Expositions upon the four places in Scripture which treat on Marriage or nullities in Marriage. 1645. Four tracts in one volume, small 4to, full calf by Riviere. London, 1644-5

An exceedingly rare collection of Milton's Tracts on the Marriage question. The Second Tract, mentioned above, is against Milton, published anonymously. The "*Colasterion*" is a fine tall copy, the others are very good copies, but have been cut close in binding.

## PARADISE LOST AND PARADISE REGAINED

140A. **MILTON (JOHN)**. *Paradise Lost*. A Poem in ten Books. 1668; *Paradise Regain'd*. A Poem in IV Books. To which is added *Samson Agonistes*. 1671. 2 vols., small 4to and 8vo, uniformly bound in full dark blue levant morocco, gilt edges, each volume in a green straight-grain morocco solander case.

London, 1668-71

FIRST EDITION OF BOTH WORKS. *Paradise Lost* has the Third title-page. *Paradise Regained* has the rare license leaf facing title and the leaf of errata at end. VERY FINE DESIRABLE COPIES IN UNIFORM BINDING.

141. **MILTON (JOHN)**. *Poetical Works*. With a Life of the Author. *Illustrated*. 4 vols., royal 8vo, full russet pigskin, handsomely blind stamped, gilt tops, uncut. Boston: Hineckley, n. d.

HAND-MADE PAPER EDITION, one of 555 copies printed at the Merry-mount Press. One of the most beautifully printed editions of Milton's Poems.

142. **MITCHELL (DONALD G.—"Ik Marvel")**. *Works*. *Illustrated with photogravures*. 16 vols., 8vo, half vellum, board sides, uncut. New York: Scribner's Sons, 1907

Limited Issue, on Ruisdael handmade paper with extra-illustrations.

## MAGNIFICENTLY BOUND COPY OF MOORE'S "LALLA ROOKH" WITH 69 ORIGINAL DRAWINGS BY TENNIEL

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*Tenniel, engraved on wood by the Brothers Dalziel, and 5 ornamental pages of Persian Design by T. Sulman, Jun., engraved on wood by H. N. Woods.* EXTRA-ILLUSTRATED BY THE INSERTION OF THE COMPLETE SERIES OF SIXTY-NINE ORIGINAL DRAWINGS EXECUTED BY JOHN TENNIEL FOR THE WORK, *each drawing facing the engraved illustration of which it is the original.* Thick royal 8vo, bound in a truly magnificent manner, in full green levant morocco extra, with white morocco doublures; the treatment of the design is in the Arabian style: covers surrounded by an interlacing strapwork border, which encloses a sunken panel, the centre decoration of which is adapted from an illustration in the book, and is inlaid in four different colors; the rest of the panel is treated with various Arabesque forms, enclosed with inlaid strapwork, those around the border being inlaid in two colors, with the background closely studded; in each of the four corners is a diaper of inlaid rings and lines; the ornamentation of the doublures consists of a narrow strapwork border enclosed by inlaid bands, with an inner border of Arabesque inlaid in two colors, with a background of conventional leaves, the remainder of the space being dotted with inlaid lines; gilt edges; by Riviere. London, 1861

A BEAUTIFUL VOLUME, MADE UNIQUE by the insertion of the ORIGINAL DRAWINGS or tracings by Sir John Tenniel, the famous illustrator of "Punch." The effect of the gorgeous binding is rich beyond description. The volume is protected by a silk-lined morocco book-shaped case, with clasp, and lettered on back.

144. **MOTLEY (JOHN LOTHROP).** Writings, including his Correspondence. *Titles and frontispieces on Japan paper.* 17 vols., 8vo, three-quarter brown levant morocco, gilt tops, uncut.

New York: Harper, n. d.

NETHERLANDS EDITION, one of 500 copies.

144A. **MOWRY (ARTHUR M.).** The Dorr War; or, the Constitutional Struggle in Rhode Island. Introduction by Albert Bushnell Hart. *Profusely illustrated.* Royal 8vo, cloth, uncut.

Providence, 1901

## ORIGINAL MANUSCRIPT OF THE BONAPARTE GENEALOGY

145. **NAPOLEON.** *Arbre Généalogique et Mémoire contenant des détails sur la Famille Bonaparte, Noble et Patricienne de Florence, à dater de l'an 1241 jusqu'au 24 Décembre 1799; époque de la mort de son dernier rejeton en Toscane.* *With large folding Genealogical Chart executed in water colors within gold tooled black leather borders.* Folio, straight-grained red morocco, Empire borders on sides with the Emperor's Arms in gold on both covers, blue silk linings and flyleaves. Paris, c. 1800

UNIQUE HISTORICAL MANUSCRIPT OF SUPREME NAPOLEONIC INTEREST, HAVING BEEN PREPARED AT THE SPECIAL ORDER OF THE EMPEROR FOR HIS PERSONAL USE. The Manuscript, which is written in Italian with the exception of the French Title, occupies over 66 large folio pages and the Tree traces the descent of several hundred Members of the Bonaparte Family from the founding of it in 1241 till the death of Filippo Bona-



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*Together with a large number of choice engraved portraits of the above personages, transcripts of the letters, etc. Bound in a folio volume, full crimson crushed levant morocco, back gold tooled with Napoleonic emblems, contents lettered in gold on side, inside gilt borders, gilt top.*

## NAPOLEON ALBUM

147. **NAPOLEON ALBUM.** A Collection of Portraits, Autograph material, Cartoons, and other illustrations and Text, both in favor and antagonistic to the Bonaparte family. Mounted to royal folio size and bound in full blue morocco, richly gold tooled on sides with gilt borders, and Napoleonic emblems in the corners, the Imperial crest in centre, by Vauthrin.

The collection includes the following:

Document Signed, "Bonaparte," being orders concerning Governmental elections. With the State seal preserved. Signed also by Maret.

Imperial Family and the Great Officers of France. 4 pp., folio, in which the characters of the Emperor and his Court are painted in the blackest hues.

Loyalists' Alphabet, by James Bisset.

Cartoons by Gillray, Cruikshank, and numerous others, mostly in a derogatory nature.

English Broadside Songs attacking Napoleon.

Many Portraits of Napoleon and the Royal Family, some of great rarity.

Autograph Letters, etc., etc.

148. **NAPOLEON MEMOIRS.** Comprising: Hazlitt, 6 vols.; De Bourrienne, 4 vols.; Madame Junot, 6 vols.; Due de Broglie, Memoirs of Talleyrand, 5 vols. *Frontispieces, and numerous illustrations, facsimiles, etc., on Japan paper.* 21 vols., 8vo, three-quarter green morocco (backs faded to brown), gilt tops, uncut.

Paris: The Napoleon Society, 1895

EDITION DE GRAND LUXE, one of 500 copies.

149. **NATURE LIBRARY (THE).** *Profusely illustrated with colored plates and half-tones.* 15 vols., royal 8vo, three-quarter brown morocco, gilt tops.

New York, 1908

FINE SET.

## SPLENDID MEMENTO OF NELSON AND LADY HAMILTON

150. **NELSON (HORATIO, LORD).** A Superb and Magnificently Bound Memento of Horatio, Lord Nelson, and Lady Emma Hamilton. Comprising: A Letter from Lord Nelson to Rear Admiral Knight; A Letter from Lady Hamilton to Lord Liverpool; a LOCK OF NELSON'S HAIR, and Threads from the Sash He Wore at the Battle of Trafalgar. Together with Four Commemorative Medals; Descriptive and Biographical Notes Artistically Written and Illuminated in Gold and Colors; and a very fine PAINTING ON IVORY of Lady Hamilton as "The Spinstress"; also a Portrait MINIATURE ON IVORY of Nelson, Etc. The volume is sumptuously bound in folio size in blue levant morocco, with leather joints, brown levant doublures, and silk flies, with both covers and doublures elaborately inlaid and gold-tooled with an emblematical design, by Sangorski and Sutcliffe.

The two beautifully executed miniatures on ivory, one a portrait of Lord Nelson, surmounting the famous painting of Lady Hamilton as "The Spinstress," are set in sunken panels in the front doublure, within gold tooled frames in which are set jewels, consisting of ten opals, four sapphires, and four garnets. The doublure is beautifully ornamented with a border of blue levant richly gold tooled and inlaid. The back doublure contains, set into sunken panels, the four commemorative medals as follows:

1. Victory of the Nile, 1798. Bronze Medallion.
2. Medallion in white metal, to commemorate Lord Nelson's Return Home after the Battle of the Nile.
3. Victory off Copenhagen, 1801. Medallion in white metal.
4. Victory of Trafalgar, 1805. Silver medal, with naval Ribbon attached.

The doublure is richly gold tooled with floral and maritime ornaments inlaid.

The Autograph Letters are as follows:

- A. L. s. from Nelson to Rear Admiral Knight, written on board the Victory, July 24, 1805, 1 p., 4to. The letter states that the Fleet is equipped and ready for action.
- A. L. s. from Lady Emma Hamilton to the Earl of Liverpool, complaining of the treatment received from the Government in spite of Nelson's dying request that it care for his Emma.

The lock of Nelson's hair preserved under glass is accompanied with an autograph card, reading as follows: "*Dr. Beatty entreats Lord Exmouth's acceptance of a very little of the late Lord Nelson's hair, and he regrets that he cannot present his Lordship with a larger portion of it.*"

Sir William Beatty was surgeon on board the Victory, at the Battle of Trafalgar, and attended Lord Nelson after he received his mortal wound. The threads from the sash worn by Nelson, when killed at the Battle of Trafalgar, are preserved under glass. From the collection of Nelson's friend, Naval Surgeon Thomas Graham.

151. **OCCULT.** Unheard-of Curiosities; concerning the Talismanical Sculptures of the Persians, Horoscope of the Patriarkes and Reading of the Stars. Written in French by James Gaffarel and Englished by Edmund Chilmead. Small 8vo, original calf.

London: Humphrey Moseley, 1650

FIRST EDITION. At the end are two folding tables of the Celestial Constellations. Clean and crisp copy of this rare and curious book, with the leaf of Testimony before title.

152. **PAINE (THOMAS).** Life and Writings. Containing a Biography by Thomas Clio Rickman and Appreciations by Leslie Stephen, Robert G. Ingersoll, and others. *Portrait.* 10 vols., 8vo, crushed wine color levant morocco, gilt backs and sides, doublures and flys of green moiré, gilt tops, uncut. New York, n. d.

SPECIAL DE GRANDE LUXE REPUBLIC EDITION OF THE CENTENARY ISSUE, ONE OF 75 COPIES.

153. **PARADOXES.** A Ternary of Paradoxes. The Magnetic Cure of Wounds; Nativity of Tartar in Wine and Image of God in Man. Written originally by Van Helmont and Translated and Ampliated by Walter Charleton. Small 4to, original limp vellum, stamped with coronet and initials "H. L."

London: James Fleisher for Wm. Lee, 1650

Immaculate copy of the FIRST EDITION of this curious book on Paradoxes, Alchemy and Medicine. Charleton was a learned physician of the time. There is a fine engraving on the half-title.

154. **PARKER (SIR GILBERT).** Works. *Frontispiece Portrait*, SIGNED BY THE AUTHOR. 20 vols., 8vo, three-quarter crimson levant morocco, gold-tooled backs, gilt tops, uncut.

New York: Charles Scribner's Sons, 1912

IMPERIAL EDITION ON JAPAN PAPER, one of 256 signed copies.

155. **PARKMAN (FRANCIS).** Complete Works, with his Life of Charles H. Farnham. *Illustrated.* 21 vols., 8vo, half green morocco, gilt tops, uncut. Boston, 1897-1901

EDITION DE LUXE, one of 300 copies. The binding of the Life of Parkman is a shade different in color from the remainder of the set.

156. **PATER (WALTER).** Works. 9 vols., 8vo, crushed olive levant morocco, gilt back, gilt borders on sides, gilt tops, uncut, by Birdsall. London, 1900-01

CHOICE SET OF THIS BEAUTIFULLY PRINTED EDITION, one of 750 copies. Comprises: The Renaissance; Marius the Epicurean, 2 vols.; Imaginary Portraits and Gaston de Latour; Appreciations; Plato and Platonism; Greek Studies; Miscellaneous Studies; The Guardian Essays.

157. **PEPYS (SAMUEL).** Diary. Edited with additions by Henry B. Wheatley. *Illustrated.* 18 vols., 12mo, three-quarter red morocco, gilt tops, uncut. New York, n. d.

BRAMPTON EDITION, one of 250 copies.

**SPLENDID EXTRA-ILLUSTRATED SET OF  
PEPYS AND EVELYN**

**158. PEPYS AND EVELYN.** The Diary and Correspondence of Samuel Pepys. The Diary of John Evelyn. *The two works extra-illustrated with hundreds of rare portraits, views, etc.*, and extended to 21 vols., 8vo, full crimson levant morocco, gold line panels on sides, gilt panelled backs, doublures of green levant within broad red levant borders, silk flies, gilt tops, other edges uncut.

London: Bickers & Son, 1875-9

Remarkable set, uniting the two great diarists of the Restoration, finely extra-illustrated, and forming not only a chronicle, but a picture gallery of that romantic period.

**159. POE (E. A.).** Tales. *Histoires et Nouvelles Histoires Extraordinaires.* Traduites par Charles Baudelaire. *60 Etchings in two states, Japan proofs before letters and Holland proofs.* 2 vols., 8vo, full brown levant morocco, gilt, gilt tops by Matthews.

Paris, 1884

Limited Edition of 100 copies of this beautiful French edition of Poe's "Tales." The illustrations by Vierge, Wogel, etc., are the finest ever executed to illustrate Poe. Very fine copy.

**160. POE (EDGAR ALLAN).** Complete Works. With a Critical Introduction by Charles F. Richardson. *Beautifully illustrated by Frederick S. Coburn.* 10 vols., 8vo, three-quarter green morocco (backs faded to brown), gilt tops, uncut.

New York: Putnam, n. d.

THE COLLECTOR'S ARNHEIM EDITION, one of 300 copies.

**161. PRESCOTT (WILLIAM H.).** Historical Works. *Maps, portraits and illustrations.* With the Life of Prescott, by Ticknor. 16 vols., 12mo, three-quarter maroon morocco, gilt tops, uncut.

ILLUSTRATED CABINET EDITION.

New York, n. d.

**162. PROVIDENCE, R. I.** The Early Records of the Town of Providence. 20 vols. (with 2 copies of Vol. 17), together 21 vols., small 4to, cloth, uncut.

Providence, 1892-1909

**163. RAMBAUD (ALFRED).** A Popular History of Russia, from the Earliest Times to 1880. *Fully illustrated.* 3 vols., imp. 8vo, half calf, gilt tops, uncut.

Boston, n. d.

**164. [RANDOLPH (THOMAS)?]** The Ex-ale-tation of Ale. Done into [Latin] Verse by T. C. P. 12mo, calf.

[London]: Anno Dom. 1666

FIRST EDITION. Hazlitt attributes the authorship to Randolph. Printed in Latin and English on opposite pages. The Latin verses are by T. C. P. Very scarce.

**165. READE (CHARLES).** Works. *Illustrated.* 25 vols., 8vo, three-quarter green levant morocco, gilt tops, uncut.

Paris: Grolier Society

CONNOISSEUR EDITION, ONE OF 150 COPIES; with the PLATES IN TWO STATES.

166. REED (THOMAS B.). *Modern Eloquence. With fine portraits.* 15 vols., royal 8vo, half red morocco, gilt tops, uncut. Philadelphia, n. d.

167. RHODE ISLAND. *Representative Men and Old Families of Rhode Island. Profusely illustrated with steel portraits and facsimile signatures.* 3 vols., thick imp. 8vo, half morocco, gilt edges. Chicago, 1908

168. RITCHIE (ANNE). *Records of Tennyson, Ruskin and Browning. Illustrated.* 8vo, three-quarter lavender levant morocco, gilt top, uncut. London, 1892

FINE COPY OF THE FIRST EDITION. EXTRA-ILLUSTRATED with 50 fine portraits and views, some proofs, and some on India paper.

169. RIVERSIDE PRESS. *Montaigne. Essays of Michael, Lord of Montaigne. Written by him in French and done into English by John Florio.* 3 vols., folio, boards, buckram backs, uncut, paper labels. In cloth boxes. Boston, 1902-4

THE MASTERPIECE OF THE RIVERSIDE PRESS, and one of the finest examples of book-making ever done in America. One of 265 copies on hand-made paper.

170. RIVERSIDE PRESS. *Some Unpublished Correspondence of David Garrick, edited by G. P. Baker. Portraits and illustrations.* 8vo, three-quarter red levant morocco, gilt top, uncut. One of 430 copies. Boston, 1907

171. RIVERSIDE PRESS. *Greenslet (Ferris). The Life of Thomas Bailey Aldrich. Portraits and illustrations.* 8vo, cloth, uncut. Cambridge, 1908

FIRST EDITION. One of 500 copies printed on Large Paper at the Riverside Press.

172. ROWLANDSON. *Journal of Sentimental Travels in the Southern Provinces of France. 18 Colored aquatint plates by Thomas Rowlandson.* 8vo, full red morocco. London: R. Ackerman, 1821

FIRST EDITION. The title calls for 17 plates, but the List of Plates cites 18, all of which are present. This humorous parody on Sterne first appeared as a serial in Ackerman's Repository.

### BOUND BY COBDEN-SANDERSON

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174. **RUSKIN (JOHN).** Works. *Illustrated.* 27 vols., 8vo, three-quarter wine-color levant morocco, gilt tops, uncut.

ST. MARK'S EDITION.

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## IMPORTANT UNPUBLISHED SERIES OF RUSKIN LETTERS

175. **RUSKIN (JOHN).** Unpublished letters to Henry and Emily Swann 1855-87. A collection of about 250 original AUTOGRAPH LETTERS, all in the handwriting of John Ruskin, together with typewritten transcripts of each letter, and introductions by William S. Allen, Executor and eldest son of the late George Allen, Ruskin's publisher; with specially printed title-pages. Mounted and bound in 10 volumes, royal octavo, full citron niger morocco, gilt panelled backs, inside borders, gilt edges, by Sangorski and Sutcliffe.

The importance of this series of correspondence from John Ruskin's pen, entirely unpublished, and hitherto unknown, cannot be over-estimated. All of the letters, about 250 in number, were written by Ruskin to Mr. and Mrs. Henry Swan, who had charge of the St. George Museum, founded by Ruskin in Sheffield. In these letters Ruskin tells of his ideals and ideas regarding the museum, and in many of them he refers to the additional material he has bought, often with his reason for its selection and his thoughts on popular education through an acquaintance with beautiful and unusual things. Mention is also made of his literary work, particularly *FORS CLAVIGERA*.

These letters, therefore, give a complete résumé of his views on art, literature, and many other subjects, besides having the greatest personal interest.

Mr. William S. Allen, the executor and eldest son of the late George Allen, who was Ruskin's publisher during his entire career, and who is perhaps the greatest living authority on Ruskin, has thoroughly edited these letters, elucidating them with copious foot-notes, and supplying in each of the three series into which the letters naturally fall, a lengthy and illuminating introduction. These introductions in themselves compose an unpublished Ruskin item of great importance, and together with the original autograph letters, the collection forms a unique Ruskin item of note.

The letters extend from 1855 to 1887, and were written by Ruskin from Bolton Bridge, Romsey, Brentwood, Herne Hill, London, and Corpus Christi College, Oxford; also from Venice, St. Cergues, Lucca, etc. They, therefore, cover more than thirty years of his ripe maturity and mellow wisdom.

From all this rich material it is almost impossible to quote adequately; but a few passages selected at random are given:—

Of dreams he writes: "I am more accustomed to look for help and knowledge to dreams, than most people in this century . . . and I should like to know the circumstances of your dream. In all cases in which I have heard of lessons being given by them, they seem to have been kindly and serviceable ones."

"Is there any country Inn or Tavern, no matter how small or rough . . . within a couple of miles of the Museum? I should be much more fit to decide quietly on all matters after a walk out of the country than a cab-drive out of town."

"All that you say in your letters is very fine, but my self-condemnation phrase is perfectly true. Few people have lost more opportunities—failed in more duties or fallen into so ridiculous errors."

"It is true that Kings and Generals show themselves. So should I, if I thought myself handsome—and were in good heart. I have not a bad heart—but a very thoroughly broken one—which please always remember."

"I believe long years of suffering must pass before anyone will believe that heaven and hell are neither to be got into nor out of—but on the old terms."

"I've never found a cheap Missal worth the money. The best things are always dear."

"I wish I could find that work drove away the demon of Melancholy. The fear the little imp is only a grotesque appropriate to bear the title of the gloomy angel."

"I have to box all my friends' ears all around before I can get a moment's peace."

"I'm so pulled to pieces just now between pantomines and the Bible of Amine, and my stomach and my brains and my body and my soul, that whether I am going to be a Johan, or St. Anthony, or Joseph, or Nebuchadnezzar, I know no more than the Pope."

Referring to William Morris: "Whatever Morris says or thinks is right and wise. But he is not wise in his manner of expressing it any more than I. He is too narrow, and I too enigmatic."

He speaks of his own illnesses and dyspepsia, which he is now free from "thanks to Sir William Gull—but only with therefore clearer memory and stronger sorrow for—what I remember most in my life—my father's death, my mother's—and that of the girl—who as they died—died for me—and by my fault. My own three illnesses since 1876 have been brought on by too much thinking of her; (she dies in '75—but I was only stunned for the first two years.)

176. **SAND (GEORGE).** The Masterpieces of George Sand. Now for the First Time completely translated into English by G. Burnham Ives. *Beautifully illustrated with photogravure plates.* 20 vols., 8vo, three-quarter blue levant morocco, gilt tops, uncut.

Philadelphia: Barrie, n. d.

PRINTED THROUGHOUT ON JAPAN VELLUM PAPER, WITH THE PLATES IN TWO STATES, one on Japan paper and one on India paper. One of the frontispieces in each volume is beautifully colored.

177. **SCOTT (SIR WALTER).** Waverley Novels, 48 vols.; Poems, 6 vols. *Titles and photogravure plates on Japan paper.* 54 vols., 8vo, half dark red levant morocco, gilt tops, uncut.

EDITION DE LUXE.

Boston, 1894-1900

178. [**SCOTT.**] The Life of Sir Walter Scott. By John Gibson Lockhart. 10 vols., 8vo, three-quarter red levant morocco, gilt backs, gilt tops, uncut.

London and Boston, n. d.

LIBRARY EDITION, ONE OF 150 COPIES. ELABORATELY AND BEAUTIFULLY EXTRA-ILLUSTRATED BY THE INSERTION OF 550 VERY FINE PORTRAITS AND VIEWS, well-selected, and many from old sources.

179. **SECRET COURT MEMOIRS.** *Beautifully illustrated with etchings and Photogravures.* 10 vols., 8vo, three-quarter green morocco, gilt tops, uncut.

Paris: Grolier Society, n. d.

EDITION DE GRAND LUXE. Embraces the Memoirs of the Courts of St. Cloud, Berlin, Louis XVI, Louis XV and XVI, and the Empress Josephine.



180. **SECRET COURT MEMOIRS.** *Beautifully illustrated with etchings.* 10 vols., 8vo, three-quarter red morocco, gilt tops, uncut. Paris: Grolier Society, n. d.

EDITION DE GRAND LUXE. Embraces the Memoirs of Madame de Montespan, Catherine II, Henry IV, Cardinal de Retz, Marguerite de Valois, Sweden and Denmark, 2 vols., Marie Antoinette, 2 vols.

### ROBINSON CRUSOE'S WILL

181. **SELKIRK (ALEXANDER).** (The Original of Robinson Crusoe.) His Last Will and Testament, 1 page folio, signed and dated, Jan. 13, 1717. Mounted on linen, folded and bound, with memorandum relating to it by George Chalmers, and extract from the Reliquary, etc. 4to, full calf.

The testator speaks of himself as "*of Largo in the Sheir of Fife*," and says that he makes his will "*being now bound out on a Voyage to Sea, but calling to mind the Perri's and Dangers of the Seas and other Uncertaintys of this Transitory Life*"; etc.

### FINE COPY OF THE FIRST FOLIO SHAKESPEARE

182. **SHAKESPEARE (WILLIAM).** Mr. William Shakespeare's Comedies, Histories, & Tragedies. Published according to the Trust Originall Copies. *Portrait by Martin Droeshout.* Folio, full crimson levant morocco, bound by Riviere (about 25 years ago). London: Printed by Isaac Iaggard, and Ed. Blount, 1623

A FINE TALL COPY, measuring  $12\frac{3}{4} \times 8\frac{1}{8}$  inches, with brilliant impression of the Portrait. The verses are mounted; title mounted, and top and bottom (eight lines) in beautiful facsimile by Harris, last page mounted, five words added in facsimile; the preliminary leaves and some others in the text are margined. Apart from these slight defects, it is an exceptionally good crisp copy.

183. **SHAKESPEARE (WILLIAM).** Mr. William Shakespeare's Comedies, Histories, and Tragedies. Published according to the true Originall Copies. Unto which is added, Seven Plays Never Printed in Folio: viz.

Pericles Prince of Tyre.

The London Prodigal.

The History of Thomas Lord Cromwel.

Sir John Oldcastle Lord Cobham.

The Puritan Widow.

A Yorkshire Tragedy.

The Tragedy of Locrine.

*With the Droeshout portrait.* Folio, crushed red levant morocco, gilt back, gilt panelled sides, gilt edges, by Riviere.

London: Printed for H. Herringman, E. Brewster, and R. Bentley, 1685

A VERY GOOD COPY OF THE FOURTH FOLIO, except for the following: The portrait and verse beneath have been inlaid, and the inner margins of the title and a few preliminary leaves have been restored.



## VALE PRESS SHAKESPEARE

184. SHAKESPEARE (WILLIAM). Works. *With wood-cut decorations by Charles Ricketts.* 39 vols., 8vo, handsomely bound in full blue levant morocco, the sides and back ornamented with gold filigree work, inside gilt borders, gilt tops, uncut.

London: Vale Press, 1900

The famous VALE PRESS EDITION of Shakespeare, noted for its beautiful typography, printed in Avon type on special watermarked hand-made paper.

185. SHAKESPEARE (WILLIAM). The New Century Shakespeare. The Cambridge Text from the latest edition of William Aldis Wright; with Introductions, Notes and Glossaries to each Play by Israel Gollancz. With Variorum Readings and General Glossary of Alexander Dyce. *Finely illustrated.* 24 vols., 8vo, full citron levant morocco, gilt tops, uncut. Boston, 1900

EDITION DES AMATEURS. ONE OF 100 COPIES PRINTED THROUGHOUT ON JAPAN PAPER, WITH THE PLATES IN TWO STATES.

186. SHAKESPEARE (WILLIAM). Works. New Variorum Edition. Edited by Horace Howard Furness. *Frontispieces.* 8 vols., royal 8vo, cloth, gilt tops, uncut. Philadelphia: Lippincott, 1901-19

Comprises: Julius Cæsar; Antony and Cleopatra; Love's Labour's Lost; Macbeth; Twelfth Night; Richard the Third; Cymbeline; King John.

187. SHAKESPEARE (WILLIAM). Sonnets. From the Quarto of 1609, with variorum readings and commentary, edited by Raymond M. Alden. Royal 8vo, cloth, gilt top, uncut.

Boston, 1916

188. SHELLEY (PERCY BYSSHE). Complete Works. Edited by Nathan Haskell Dole. *Beautifully illustrated with hand-colored plates.* 8 vols., 8vo, half wine-color morocco, gilt tops, uncut.

London, n. d.

LAUREL EDITION.

## FIRST ISSUE OF THE FAERIE QUEENE

189. SPENSER (EDMUND). The Faerie Queene. Disposed into twelve books, Fashioning XII. Morall vertues. London: Printed for William Ponsonbie, 1590; THE SECOND PART OF THE FAERIE QUEENE. Containing the Fourth, Fifth, and Sixth Bookes. Imprinted at London for William Ponsonby, 1596. 2 vols., small 4to, full crimson crushed levant morocco, gold lined panels, with centre ornaments on sides, gold tooled panel backs and inside borders, gilt edges, by Bedford. London, 1590-96

Superb copy of the FIRST EDITION, the FIRST ISSUE, with the blank spaces for the Welsh words on page 332, and all the leaves of verses, sonnets, etc., at the end. A very large perfect, clean and unwashed copy, with no mendings or repairs.

Pages 605-606 are misplaced, following the four very rare unpagged leaves of sonnets.

190. SPENSER (EDMUND). Complaints. Containing Sundrie Small Poemes of the Worlds Vanitie. Whereof the next Page Maketh mention. By Ed. Sp. Small 4to, full crimson levant morocco, gilt inside borders, gilt edges, by Sangorski and Sutcliffe.

London: Imprinted for William Ponsonbie, 1591

FIRST EDITION. Very Fine Copy. The title is within a woodcut border of architectural and symbolic design, which is several times repeated at the beginning of the various poems in the volume.

191. SPENSER (EDMUND). Colin Clouts Come home againe. Title within ornamental border. *Printer's device on title.* Small 4to, full crushed crimson morocco, gilt edges, gilt inside borders.

London: Printed for William Ponsonbie, 1595

Very Fine Copy of the RARE FIRST EDITION. The title refers to Spenser's own visit to England from Ireland in 1589-91, and the dedication to Sir Walter Raleigh is dated "From my house of Kilcoman, the 27 of December, 1591."

It contains the First Edition of Spenser's "Lament on the Death of Sir Philip Sidney."

[SEE ILLUSTRATION]

192. SPORTS. The Kings Maiesties Declaration to His Subjects, Concerning Lawfull Sports to bee Vsed. Small 4to, half calf.

London: Robert Barker, 1633

Rare Original Edition of Charles I.'s edict concerning Sports. Bowling, Interludes, etc., are prohibited on Sundays. Very rare. A facsimile reprint was made by Quaritch in 1860, a copy of which accompanies the above original.

193. STANLEY (ARTHUR PENRHYN). Historical Memorials of Westminster Abbey. With the author's final revisions. *Illustrated.* Extended to 2 vols., 8vo, blue polished calf, gilt backs, gilt tops, uncut, by Morrell.

London: Murray, 1896

SPLENDIDLY EXTRA-ILLUSTRATED BY THE INSERTION OF 152 FINE PORTRAITS AND PLATES, MANY FROM OLD AND SCARCE SOURCES, including a number of the fine portraits from Lodge.

194. STODDARD (JOHN L.). Lectures. *Illustrated with views of the World's famous Places and People.* 15 vols., 8vo, half red morocco, gilt tops.

New York, 1897-1909

FINE SET.

195. SUCKLING (SIR JOHN). Fragmenta Aurea. A Collection of all the Incomparable Poems, written by Sir John Suckling. And published by a Friend. Printed by his owne Copies. *Fine impression of the Portrait by Marshall, re-margined.* 8vo, full red levant morocco, gilt, gilt edges by Riviere.

London: Humphrey Moseley, 1646

The rare FIRST EDITION of this favorite book. The first nine lines of the poem on p. 29 are from Shakespeare's "Lucrece," which however differ from the first edition of 1594. A few pages are cut rather close at top.

196. SUE (EUGENE). Writings. *With numerous illustrations.* 20 vols., 8vo, three-quarter red morocco, gilt tops, uncut.

EDITION DE GRAND LUXE, one of 250 copies.

Boston, n. d.

COLIN CLOVTS  
Come home againe.

*By Ed. Spencer.*



LONDON  
Printed for *W*illiam Ponsonbie.  
1595.

197. SUMNER (CHARLES). Complete Works. *Frontispieces*. 20 vols., 8vo, three-quarter gray-blue levant morocco, gilt tops, uncut. Boston, 1900

STATESMAN EDITION.

### FIRST ISSUE OF GULLIVER'S TRAVELS

198. SWIFT (JONATHAN). Travels into Several Remote Nations of the World, in 4 Parts, by Lemuel Gulliver, First a Surgeon and then a Captain of Several ships. *With the frontispiece engraved portrait of Gulliver* WITHOUT THE INSCRIPTION IN THE OVAL BORDER SURROUNDING THE PORTRAIT. 2 vols., 8vo, contemporary calf, enclosed in ochre levant solander case. London, 1726

THE EXCESSIVELY RARE FIRST ISSUE OF THE FIRST EDITION of one of the most noted books in the world, and so tall a copy as to be almost Large Paper. In remarkably fine, clean condition.

[SEE ILLUSTRATION]

### ARTHUR SYMONS' ESSAY ON SHAKESPEARE

199. SYMONS (ARTHUR). ORIGINAL AUTOGRAPH MANUSCRIPT SIGNED of his notable Essay entitled "MACBETH", this being one of the essays in his book, "Studies in Two Literatures." The Manuscript, which was written in 1897, is 4to in size, and bound in half morocco.

200. TARKINGTON (BOOTH). Works. *Illustrated with drawings by the author, and others. Plates in 2 states, one in colors*. 14 vols., full polished calf, gilt tops, uncut, by Zaehnsdorf.

Garden City: Doubleday Page & Co., 1918

AUTOGRAPH EDITION, one of 565 copies, the first volume signed by the author. The best edition of this charming American writer, whose name is a household word.

201. TENNYSON (ALFRED, LORD). Works. Edited by William J. Rolfe, 12 vols.; Memoir of Tennyson, by his Son, 4 vols. *Titles and numerous fine illustrations on Japan paper*. 16 vols., 8vo, three-quarter calf, gilt backs, gilt tops, uncut. Boston, 1895

VERY FINE COPY OF THE EDITION DE GRAND LUXE.

202. THACKERAY (WM. M.). The Snob. Nos. 4, 5 & 6. Bound in one volume, 8vo, full levant morocco, gilt, by Riviere.

[Cambridge], 1829

Three of the eleven numbers published. Thackeray's best-known contribution to this very rare undergraduate magazine is in No. 4, "Timbucto," and one of the few articles that he afterwards acknowledged having written in in No. 6, "Genevieve."

### VERY FINE COPY OF "VANITY FAIR" IN ORIGINAL PARTS

203. THACKERAY (W. M.). Vanity Fair. A Novel without a Hero. *With illustrations on steel and wood by the author*. 8vo, in the 20 Original Parts (20 in 19), Original yellow pictorial

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V O L. I.

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FIRST ISSUE OF GULLIVER'S TRAVELS

[NUMBER 198]

wrappers, uncut, as issued. Enclosed in two half morocco solander cases. London: Published at the Punch Office, Jan. 1847-

July 1848

FIRST EDITION, FIRST ISSUE IN THE ORIGINAL PARTS, with all the wrappers. A very fine copy, possessing the following points demanded by a first issue:

All the wrappers are correctly dated.

Part 16 has a bracket ([]) before the price, as it should have.

The heading is in rustic type.

The woodcut of the Marquis of Steyne is on page 336.

Page 453 reads "Mr. Pitt" instead of "Sir Pitt."

Only the first 5 wrappers have the word "Contents" on inside front cover.

The excessively rare correct wrapper to Part 3 is present, with only three lines in the advertisement on back cover, following "Dakin and Comp., Tea Merchants." Part 4 has an added line, which is correct, as agreed by acknowledged experts, including Mr. Van Duzer.

The very rare wrapper to Part 9 is correct.

Except for a few slight variations in the advertisements, according to the Van Duzer collation, this copy ranks high among known first issues.

204. THACKERAY (WM. M.). History of Pendennis. *Illustrated by the Author*. In the original 24 parts in 23, original wrappers, uncut (some backs neatly repaired).

London: Bradbury & Evans, 1848

FIRST EDITION. A good copy, containing most of the advertisements, including several not called for by bibliographers. This First Edition contains the complete text, portions of which were suppressed by Thackeray in all subsequent editions. As in the Van Duzer copy, three of the back wrappers are questionable.

## REMARKABLE COPY OF "THE VIRGINIANS" IN ORIGINAL PARTS WITH FIVE ORIGINAL DRAWINGS BY THACKERAY AND PORTIONS OF THE ORIGINAL MANUSCRIPT

205. THACKERAY (W. M.). The Virginians. A Tale of the Last Century. *With illustrations on steel and wood by the author*. In the 24 Original Parts, Original Yellow Printed Wrappers, with the Advertisements, as issued. Enclosed in two half morocco solander cases. London: Bradbury & Evans, Nov. 1857-Oct. 1859

FIRST EDITION IN THE ORIGINAL PARTS. A very fine copy, two of the backs slightly worn. This copy was purchased from Thackeray's daughter, Lady Ritchie, and is made UNIQUE BY THE INSERTION OF FIVE OF THE ORIGINAL DRAWINGS EXECUTED BY THE AUTHOR for the work, as follows:

Part 13, Page 1. "Sir George Warrington driving in a hackney coach to release his brother from prison."

Part 14, Chap. 5. "Fortune and Her Wheel."

Part 14, Chap. 6. "George Warrington knocking the ashes from his pipe."

Part 14, Chap. 7. "Four men in a boat."

Part 23, Chap. 39. "Three Children singing 'God Save the King.'" There are also inserted in this copy THREE PORTIONS OF THE ORIGINAL MANUSCRIPT IN THACKERAY'S MINUTE HANDWRITING, as follows:

Part 4, Pages 106-107, a lengthy fragment beginning: "However great might be their jealousy of Madame de Bernstein's new favorite," and ending: "her father was a country clergyman—yet was ex—"; one entire octavo page, in ink.

Two other pages with portions of the Original MS. loosely inserted in Part 1, and not collated with the text, also in ink.

PROBABLY THE MOST INTERESTING COPY OF "THE VIRGINIANS" IN EXISTENCE.

206. **THACKERAY (WILLIAM M.)**. Works. *Titles and illustrations on Japan paper*. 30 vols., 8vo, three-quarter dark green levant morocco, gilt tops, uncut. Boston, 1896

FINE SET OF THIS LIMITED EDITION.

207. **TISSOT (J. JAMES)**. *La Sainte Bible: Ancien Testament. Splendidly illustrated with 400 compositions by J. James Tissot, consisting of full-page plates in two states, on India paper, and beautifully colored; and smaller illustrations, also colored, in the text*. 4 vols. (2 vols. bound in 4), imperial 4to, full purple morocco, Janseniste, doublures of lilac levant bearing gold-tooled grape clusters, flys of watered purple silk, gilt edges.

Paris: M. de Brunoff, [1904]

Limited and numbered issue on grand vélin des Papeteries de Marais.

208. **TOLSTOY (LYOF N.)**. Novels and Other Works. *Portrait*. 22 vols., 8vo, three-quarter blue levant, gilt backs and tops, uncut. New York: Charles Scribner's Sons, 1899

One of only 24 copies AUTOGRAPHED BY THE AUTHOR.

ORIGINAL AUTOGRAPH MANUSCRIPT OF ONE OF  
TOLSTOY'S MOST FAMOUS SHORT STORIES:  
"THE TWO OLD MEN"

209. **TOLSTOY (COUNT LEO)**. Original Autograph MS. of Tolstoy's novelette, entitled "The Two Old Men," comprising nearly the first eight chapters. Written in Russian on 32 quarto pages, being the first draft exactly as dictated by the great Russian novelist himself to his amanuensis, each page bearing copious corrections and additions in TOLSTOY'S HANDWRITING. These additions are almost equal in extent to the dictated version. Both Tolstoy's writing and the secretary's are in ink. Tolstoy's autograph on card is inserted.

This manuscript was obtained directly from Tolstoy's son, Count Leo Leovitch Tolstoy. It is the only manuscript, or portion of one, that can ever be offered for sale, as all of Tolstoy's manuscripts, including his novels, essays, personal journals and letters have been donated to the National Museum at Moscow, to be preserved in perpetuity. Moreover, no manuscript of Tolstoy would on any consideration be allowed to leave Russia. This item is, therefore, a prize of the first magnitude, being the MS. of one of the most famous stories of Tolstoy, the greatest writer Russia has produced, and by some critics considered the greatest intellect of the nineteenth century.

In this particular manuscript the personal touch of Tolstoy, his method of composition, and the amazing fecundity of his thought are strikingly exhibited. Comparing the MS. with the printed version, it is evident that some portions of it were not incorporated in the final draft and are, therefore, unpublished.

210. **TROLLOPE (ANTHONY)**. The Writings of Anthony Trollope. *Illustrations on Japan paper*. 30 vols., 8vo, three-quarter crushed green morocco, gilt tops, uncut.

ROYAL EDITION.

Philadelphia: Gebbie, 1901



211. **UNIVERSAL ANTHOLOGY (THE).** Edited by Richard Garnett. *Illustrated.* 33 vols., imp. 8vo, half red morocco, gilt tops, uncut. London, n. d.

GARNETT MEMORIAL EDITION.

212. **VOLTAIRE (F. M. A. DE).** Works. With a Critique and Biography by John Morley. *Profusely illustrated with steel engravings, photogravures, facsimiles, etc., many from rare sources.* 42 vols., 8vo, three-quarter red morocco, gilt tops, uncut.

THE COLLECTORS' EDITION. One of 660 copies. Paris, etc., n. d.

213. **WALLACE (LEW).** Ben-Hur. *Illustrated from drawings by W. M. Johnson, and photographs.* 2 vols., 8vo, polished rainbow calf, gilt tops, uncut. New York, 1900

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214. **WALTERS' COLLECTION OF ORIENTAL ART.** Oriental Ceramic Art, Illustrated by Examples from the Collection W. T. Walters. Text and Notes by S. W. Bushell. *With 116 full-page plates in colors, on Japan paper, and over 400 reproductions in black and white.* 10 sections imperial folio, decorated yellow boards, silk backs, enclosed in 5 padded silk cloth portfolios, with ties. 1897; ALSO, The separate additional volume of text, Oriental Ceramic Art. Collection of W. T. Walters. Text Edition to accompany the Complete Work. Text and Notes by S. W. Bushell, 1899. Together, 6 vols., imperial folio and royal 8vo, the latter cloth. New York, 1897-99

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London: W. Pickering, 1836

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217. **WARBURTON (ELIOT).** Memoirs of Prince Rupert and the Cavaliers. Including their Private Correspondence. Now First Published from the Original Manuscripts. 3 vols., 8vo, three-quarter dark blue morocco, gilt tops, uncut. London: Bentley, 1849

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219. **[WASHINGTON'S COPY.]** Gibbon (Edward). The History of the Decline and Fall of the Roman Empire. *Engraved portrait and folding maps.* 6 vols., 8vo, old tree calf, gilt backs, canary edges.

London: Printed for W. Strahan, and T. Cadell, 1783

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220. **WASHINGTON (GEORGE).** The Letter Book of. 1775 to 1776, containing his communication to the Continental Congress, the Appeal to Canada, Instructions to Generals, and numerous other letters of exceeding interest, including a report of the Battle of Charlestown, a remarkable letter from and reply to General Thomas Gage, and communications to John Hancock, Benedict Arnold, Governor Trumbull, and others. A series of over 80 letters written upon 150 folio pages, to and from General George Washington, at the most critical period of the American Revolution; copied by Richard Varick at Mount Vernon, after the close of the War, where he was employed as secretary to Washington. Folio, in the original vellum (some margins and a small piece of the binding damaged). Protected in a silk-lined, full crimson levant morocco folding case, appropriately tooled and lettered on side and back.

The internal evidence of the volume proves it genuine beyond a doubt. The letters are from and to Washington, with the copied signatures attached. They contain facts which could, at the time, have been known to the writers only. The importance of the correspondence cannot be over-estimated, covering as it does one of the most momentous periods in the Nation's history.

How the volume became separated from the rest of Washington's letter books is a mystery. Early in the 19th century it passed into the possession of a Mr. J. Jackson, who used some of the blank leaves at the back of the volume as a common-place book.

Some of these letters have been published in Sparks' Correspondence of Washington, some in Ford's Correspondence of Washington, and also in Force's Archives.

221. **WASHINGTON GENEALOGY.** Manuscript Records of the Sixteenth and Seventeenth Centuries. Manuscript Genealogies of principal families in the County of Northampton (England), *with drawings of their arms*. Written by John Philpot, Somerset Herald. Inscribed inside the cover, as a gift from John Philpot, 1634, to William Ryley, of Lancaster. A folio volume of 104 manuscript pages, in the contemporary limp vellum.

John Philpot was Somerset Herald and Dragon Rouge and Royalist in the Civil War. He died in 1645. William Ryley, to whom the volume was presented, was Pursuivant of Arms and Lancaster Herald (1641) and Keeper of Records (1644); though ostensibly supporting the Parliamentarians he was actually a royalist, and made proclamation of Charles II as King in 1660. He died in 1667, and was buried in Westminster Abbey.

The volume is of exceptional value in containing the descent of the Washington Family, direct ancestors of George Washington, and gives a design of the early arms, three stars and two bars, from which it has sometimes been supposed the "Stars and Stripes" originated. The Washington tree commences with Sir John Washington of Lancashire (late 15th or early 16th Century), and gives the children of each, their marriages and issues. The first Sir John had two sons, John and Robert (of Warton). John (the second) apparently died unmarried, and was succeeded by his Robert. Robert was married three times, and his son John, by his first wife, succeeded to the estate. This John of Warton had five sons, and a daughter. The eldest son, Lawrence, was the Mayor of Northampton, who at the dissolution of the monasteries by Henry VIII received the grant of the manor of Sulgrave (1538). This Lawrence was married twice, and by his second wife had two sons and seven daughters

(here the tree ends). The second son, Robert, of this Lawrence was apparently the father of the two emigrants. The genealogy ends apparently in the 17th century, as Lawrence, the son of Robert, died in 1616 and the succession is not noted.

In addition to the Washington genealogy there are about 100 other families recorded, Bernard, Butler, Carleton, Catesby (of Guy Fawkes notoriety), Dudley, Gage, Hatton, Palmer, Pickering, Brooke, Spencer, etc., each with their arms.

The early genealogy of the Washington family is vague, and the records here given by an undoubted authority are of extreme importance in tending to help to clear the mists in which the history has hitherto been clouded.

## CONTEMPORARY OIL PAINTING OF GEORGE WASHINGTON

222. **WASHINGTON (GEORGE).** Portrait in Oils, unsigned, and artist unknown, but certainly contemporary. The portrait is after the well-known idealized likeness of Washington by Gilbert Stuart, and was undoubtedly executed by one of his pupils. It is elliptical in shape, measuring 23 inches in width, by 28 inches in height. In old oblong ornamental gilt frame.

223. **WHEATLEY (HENRY B.).** London Past and Present. Its History, Associations, and Traditions. *Illustrated.* 3 vols. extended to six, royal 8vo, polished mottled calf, gilt backs, gilt tops, uncut, by Morrell. London: Murray, 1891

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224. **[WHITE (GILBERT).]** The Natural History and Antiquities of Selborne. *Engraved title, folding front and other plates.* 4to, original half calf binding, edges entirely uncut.

London: T. Bensley, 1789

Remarkable copy of the rare FIRST EDITION, in uncut condition, of this famous book. It contains the leaf of Errata at end, which is often missing.

225. **WHITE (GILBERT).** The Natural History and Antiquities of Selborne, and A Garden Kalendar. Edited by R. Bowdler Sharpe. With an Introduction to the Garden Kalendar, by Rev. S. Reynolds Hole. *With numerous illustrations by J. G. Keulemans, Herbert Railton, and Edmund J. Sullivan, mainly on India paper, also facsimile autograph letter of Gilbert White.* 4 vols., 4to, full green levant morocco, gilt and onlaid backs, doublures of green levant, with onlay of roses in old rose, gilt ornaments of butterflies; central panel of white vellum, with the author's coat of arms in colors; green moiré silk flys, gilt tops, uncut. In cloth cases. London: Freemantle, 1900

One of 160 copies on Large Paper. Each copy is Autographed by the Editor and Artists. Considered the First Edition of this work that has ever appeared.

226. **WHITMAN (WALT).** Complete Writings. *Portraits and illustrations on Japan paper.* 10 vols., 8vo, three-quarter crushed dark green morocco, gilt backs, gilt tops, uncut.

New York: Putnam, n. d.

THE COLLECTOR'S CAMDEN EDITION, one of 300 copies.

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London and New York: A. R. Keller & Co., 1907

AUTOGRAPH EDITION, one of 26 lettered copies, with an Autograph Letter of Oscar Wilde inserted in the first volume.

228. **WILDE (OSCAR).** The Life and Confessions of, by Frank Harris. *Illustrated with Portraits.* 2 vols., 8vo, half leather, cloth sides. New York: Published by the Author, 1916

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229. **WILSON (WOODROW).** Address of the President of the United States, Delivered at a Joint Session of the Two Houses of Congress, April 2, 1917. Small 8vo, original boards.

Garden City, 1917

SIGNED BY WOODROW WILSON. His famous speech declaring war against Germany. One of the most momentous utterances in the world's history, as it brought America into the World War, and saved civilization.

230. **WILSON (WOODROW).** George Washington. *Copiously illustrated.* 8vo, full dark blue levant, the American emblem in gold on front cover, gilt top, uncut.

New York: Harper & Brothers, n. d.

SIGNED BY WOODROW WILSON, 22 March, 1916, while President.

231. [**WORCESTER (MARQUIS OF).**] A Century of the Names and Scantlings of such Inventions, As at present I can call to mind to have tried and perfected. 16mo, old half calf (cracked). London: J. Grismond, 1663

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232. **WRIGHT (ROBERT).** The Life of Major-General Wolfe. Founded on Original Documents and illustrated by his Correspondence. Extended to 2 vols., 8vo, three-quarter crimson levant morocco, gilt tops, uncut. London: Chapman and Hall, 1864

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